NEXT ISSUE!

WARNING: The TMT Psychiatric Staff has determined that the next issue of THE MONSTER TIMES will contain elements that may be dangerous to your mental health!

And that's because our next effort will be devoted entirely to **The Wonderful World of Shock & Schlock** ... a veritable compendium of the very **WORST** horror films and comics ever to be foisted on an unsuspecting public. Let it be known that the issue will be thoroughly devoid of any items of a socially redeeming nature—although you can expect a lot of good, clean fun in our combination celebration/expose of the media's most maligned monsters.

Included in this offensive issue will be a **special TMT survey of the 50 All-Time Worst Horror Movies Ever Made**, complete with credits and capsule reviews of each; a

filmbook on the **HORROR OF PARTY BEACH**, an understandably amusing oppus that revived racial stereotypes and monster movie clichés long thought dead & gone; a candid interview with William Grefe, director of low-budget horrors like the **DEATH CURSE OF TARTU**; a profile on Ray Dennis Steckler (of **TEEN AGE PSYCHO MEETS BLOODY MARY** fame) by former monster mag editor and current screenwriter Ron Haydock; a non-nostalgic remembrance of the Teenage Monsters of the late but not lamented 50's; and a **round-up of the worst comics ever produced.** Also on view will be a preview of **SCHLOCK**, a new monster movie spoof, plus all kinds of surprises as secretive in nature that even WE don't know about them yet.

All in all, we think that our upcoming **WORST ISSUE** may be one of our best to date. Paradoxical, you say? Maybe so ... but that's the monster business is for you!

YOU'VE SEEN THE MOVIE & READ THE PAPER...
NOW WEAR THE T-SHIRT!

T-1 GREAT APE

T-2 BIG G

T-3 TREKIN

Due to popular demand, an unflagging love of monsters and an abiding disregard for conventional taste, the makers of **THE MONSTER TIMES** now bring you these nifty, nefarious TMT T-shirts! That's right ... now you can startle your friends and scare your enemies with these perversely-produced, sartorially splendid T-shirts, suitable for wearing. You pay your money and you take your choice of three (3) exciting T-shirts: (1) a colorful rendition of our Godzilla issue cover (the rare #1), (2) an equally colorful rendition of TMT's debut issue cover, featuring King Kong in all his simian glory, AND (3) our ever-popular Keep On Truckin' centerfold.

You owe it to your family, to your friends, to the whole world, to get yourself to purchase one, two, or all three of these fabulous TMT T-shirts. Why not order yours NOW!! (Rather than answer that, we suggest you fill out the coupon below, specifying the shirt or shirts you want, so we can start sending these terrorific T-shirts your way.)

THE MONSTER TIMES Box 585, Old Chelsea Station, New York 10011

Rush me my Monster Times T-shirts as indicated below. I enclose $3.98 plus 50¢ postage & han. ($4.48) for each T-shirt. Send me all 3 shirts for the SPECIAL PRICE of $11.00 & we pay the postage!

NAME .....

ADDRESS .....

CITY .....

STATE ..... ZIP .....

Sizes: Adult Small (34-36) Adult Medium (38-40) Boys Medium (12)

T-SHIRT	SIZE	HOW MANY	POSTAGE	TOTAL
			TOTAL ENCLOSED	

DEC. 1973, NO. 29 WORLD'S FIRST NEWSPAPER OF HORROR & FANTASY!

the Monster Times

FREE GIANT COLOR POSTER INSIDE

史迪夫 猿出来 PAGE 29

60¢

E.C. LIVES! P.6

SINBAD SAILS AGAIN! P.10

THE TRUTH ABOUT THE ABOMINABLE SNOWMAN! P.26

INSIDE THE HOUSE OF FRANKENSTEIN! P.3

TMT-TV CARTOON GUIDE! P.15

JAPANESE MONSTERS! P.20

www.zombosclosets.com

Oy ... is this any way to start an issue, with garish images of saber-toothed super-villains and giant one-eyed Centaurs in foul, destructive moods? It is if it's an issue of THE MONSTER TIMES (which it is). And if you think this pair's perverse, wait till you meet some of the monstrous characters lurking inside these pages, where you'll be more than likely running into the likes of the Abominable Snowman, the Frankenstein Monster, Count Dracula, the Wolf Man, a walking tree creature named Tabanga, and a wide variety of demented doctors and their equally mad minions. The fanged cat creature featured above, too, is just one of many monsters artist Ruth Martin encountered during her TERROR TRIP TO JAPAN(detailed on Page 20), and the Centaur to your left is but one of several dangerous oddities concocted by special effects genius Ray Harryhausen and confronted by Sinbad the Sailor in THE GOLDEN VOYAGE OF SINBAD (see page 10). All in all, this issue of TMT has more monsters than you could shake a stick at, which—monsters being what they are—we don't suggest you do.

the Monster Times

The World's First Newspaper of Horror, Sci-Fi and Fantasy

Volume 1 Number 29

Thanks go to MGM for the use of the Abominable Snowman, one of the 7 FACES OF DR. LAO appearing in that company's 1964 film of the same name, and to Ms. Lily Hou, TMT art staffer, for adding important imperceptible alterations to that photo, which adorns our cover this issue.

PAGE 3

3 **HOUSE OF FRANKENSTEIN:** Tale-teller Jason Thomas opens the door to the horrible HOUSE OF FRANKENSTEIN and bids you enter in our TMT filmbook recreation.

6 **EC WRITER:** Comics scribe profiles fan-publisher Russ Cochran, the man who helped spark the Great EC Comics Revival.

9 **LAST OF THE FRANKENSTEIN MONSTERS:** For fans of Karloff, Lugosi, Lon Chaney Jr. and the recently deceased Glenn Strange, we present a TMT tribute to the late Universal greats.

10 **SINBAD SAILS AGAIN!:** TMT previews the long-awaited sequel to the 7TH VOYAGE OF SINBAD, Ray Harryhausen's THE GOLDEN VOYAGE OF SINBAD.

13 **RAY'S RIP-OFF:** TMT Book reviewer Gary Gerani greets Ray Harryhausen's FANTASY FILM SCRAPBOOK with ear-curdling cries of "Rip-off!"

14 **THE REVENGE OF THE SON OF THE MONSTER SCENE!:** Another classy, coherent collection of further examples of monsters treading where they don't belong.

15 **NEW CARTOON REVIEW!:** M.C. Richards reports on all the new Saturday morning cartoon shows that we forced him to watch.

19 **FROM HELL IT CAME!:** A tense tale centering around the efforts of a crazed walking tree's efforts to make a meaningful life for itself.

20 **JAPANESE TERROR TRIP!:** Talented artist and world-traveler Ruth Martin files a profusely-illustrated account of her odyssey to Godzilla's homeland.

22 **DEATH IS STILL A WAY OF LIFE!:** According to writer Comorosky ... and he supports that contention with eerie evidence in the concluding installment of his DEATH series.

26 **LIFE & TIMES OF THE ABOMINABLE SNOWMAN!:** In this two-part piece, Snowman scholar Joe Zannieri tells of the Yeti's real-life adventures, while David Stidworthy explores his cinematic exploits.

28 **WHAT MAKES THE TMT TELETYPE TICK?:** Mainly hard work by Bill Feret and his news-nosed confederates, here again with the latest batch of scary scoops culled from every media.

PAGE 13

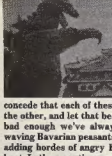
PAGE 6

PAGE 15

These past few months have been hard ones for movie monsters and their fans. Death claimed Lon Chaney Jr. several weeks ago, and since then Glenn Strange, former Frankenstein Monster and versatile character actor, has been added to the roster of late, great monster superstars. We're dedicating this issue to Glenn for the happy hours of monstrous entertainment he provided us in the past, and if you turn to page 9 of this issue, you'll find a special TMT tribute to all four late, great Universal Monsters—Boris, Bela, Lon Jr. and Glenn.

In addition to that tribute, we're also subjecting Universal's first all-star monster film, HOUSE OF FRANKENSTEIN (starring Karloff, Chaney and Strange), to the royal TMT filmbook treatment, a first creature narrative nefariously spun by scholarly scribe Jason Thomas. Other grisly goodies on display this time include a real-and-reel life study of the unsinkable Abominable Snowman, a preview of Ray Harryhausen's long-awaited GOLDEN VOYAGE OF SINBAD, a review of the current crop of Saturday morning superhero cartoons, a look at FROM HELL IT CAME (a fond remembrance of 'things' past), part the second of Rob Comorosky's DEATH IS A WAY OF LIFE series, a profile on E.C. ace Russ Cochran, and other items of vital interest and grave import.

Incidentally, we'd also like to announce the official demise of the Godzilla vs. King Kong controversy that's been raging in these pages over the past few issues (and Kong boosters will no doubt take offense at the idea that it's not referred to as the King Kong vs. Godzilla controversy). We've decided that the only fair verdict is to



concede that each of these monsters is better than the other, and let that be the end of it. I mean, it's bad enough we've always got a crowd of torch-waving Bavarian peasants outside our door without adding hordes of angry Kong and Godzilla fans to boot. In the meantime, you can be sure that we'll be hard at work inventing an even bigger, better and more pointless controversy to replace the Kong-Godzilla debate.

In the meantime, your friendly fiends at TMT are busy putting together the issue we'll be bringing you next time, an issue devoted to the WORST films and comics ever produced by desperate schlock moguls who will go to any lengths to lay larcenous hands on your wallet. But that's another issue and another story.

Joe

THE MONSTER TIMES is PRODUCED AND CREATED BY LES WALDSTEIN AND LARRY BRILL. Editor-in-chief: JOE KANE. Managing Editor: JOE BRANCATELLI. Assistant Art Director: LILY HOU. Film Editor: MYRON BERGER. Production/Typesetting Director: RONALD BOOKSTAFF. Media Editor: R. ALLEN LEIDER. Associate Editors: MARK FRANK, MARK EVANIER, STEVE VERTLIEB, JIM WINOROSKI, PHIL SEULING, BILL FERET. Contributing Writers: GODZILLA, DON THOMPSON, JACK THOMASINO, D.A. LATIMER, GARY GERANI, ALAN BRANDMAN, BUDDY WEISS, DON FIOTO, DAVID STIDWORTHY, GARY BROWN, RON HAYDOCK, GARY SVEHLA, LON TALBOT, DEYMOUR, DAVID BARTHOLOMEW, JASON THOMAS, ED SUMMER, GEOFF OLDHAM. Contributing Artists: TOM ARMSTRONG, FRANK BRUNNER, TOM SUTTON, NEAL ADAMS, GRAY MORROW, BILL NELSON, JIM JAMES, BERNI WRIGHTSON, JEFF JONES, ERNIE COLON, JOHN BYRNE, MIKE KALUTA. Contributing Photographers: BARRY SMITH-MANC-E. MARIS. Circulation: RON STEINITZ. Advertising Manager: LARRY BRILL. Creepy Consultant: THE CREEP. West Coast Representative: LARRY WALDSTEIN.

THE MONSTER TIMES, No. 29, December 1973, is published monthly by THE Monster Times Publishing Company, Inc., 11 West 17th Street, New York, New York 10011. All rights reserved by The Monster Times Publishing Company, Inc. Nothing may be reprinted in whole or part in any manner without express written permission from the publisher. SUBSCRIPTIONS: U.S.A.: $6 for 12 issues, $11 for 24 issues, $20 for 52 issues. Canada: $12 for 24 issues. Foreign: $20 for 24 issues. Please allow six weeks for subscriptions to become effective. SUBSCRIBER CHANGE OF ADDRESS: Allow eight weeks' notice, and please send an address imprint from a recent issue or state exactly how label is addressed. Also, subscriptions, inquiries, address changes or undeliverable copies should be sent to: The Monster Times, Post Office Box 586, Old Chelsea Station, New York, New York 10011. Printed in Canada. Distributed by The Kable News Company, Inc.

TELL IT TO THE EDITOR

THE LAST MONSTER

The death of Glenn Strange, the last of the Universal Frankensteins on September 21, left the horror world shocked. Coming so closely on the heels of the death of another Universal Monster, Lon Chaney Jr., all of horrordom mourns.

Back in TMT 21, our Frankenstein issue, Jack Jones interviewed Glenn Strange, the last interview he granted. We received a letter from Mr. Jones and from hundreds of saddened readers.

To the Editor...

I was shocked and saddened to learn last week of the death of my friend, Glenn Strange. I can truly call him my friend because in 3 short hours and a couple of letters I got to know him pretty well.

What also grieves me is the fact that only week before last did I finally get around to sending him a copy of the July issue of TMT with the interview I did with him a year ago.

Apparently he never read the article. I am hoping to hear from Mrs. Strange, but so far have received no word. I did not learn the details of his death. The last time I got a letter from Glenn was late last summer and on a recent trip to Hollywood I elected to have dinner with Forrest J. Ackerman, rather than call Glenn.

In fact, Forry and I discussed the article (he even showed me his file copy of TMT) and as far as I knew at the time, Glenn was in good health.

I remember vividly discussing the fact that most of the older horror actors were dead, but Glenn was still well and working steadily. He attributed his long life to family longevity. He mentioned that his mother had died only a year before at age 99.

Actually, he wasn't that old. According to our CBS bio files Glenn was born in 1911. Specific details of his life are scant, except that he was once a radio performer and had appeared in dozens of grade B westerns during the early days of Hollywood.

And now he is gone ... along with Karloff, Chaney, Lorre, Lugosi, Zucco, Atwill, and many others.

Vincent Price was at the station two weeks ago and I had a nice chat with him ... including trying to find out just how Lon Chaney, Jr. had died ... or what he had died of. Apparently that information is being guarded by the Chaney family. I have been combing the local newspapers looking for an obituary of Glenn, but apparently there were none.

But I guess only a true fan of horror films would even know who Glenn Strange was. But I knew who he was, and so did most of your readers. Perhaps a future tribute to Glenn would be appropriate.

Jack Jones
WCCO-TV
Minneapolis, Minnesota

To The Editor...

Lon Chaney and Glenn Strange have departed this life, but not our memories and certainly not our TV screens, the silver screen and, in some cases, our home movie screens.

Despite the fact that there have been one or two movies about lycanthropy that were superior to THE WOLFMAN, it will probably remain the screen symbol of the werewolf, and Lon Chaney personified Lawrence Talbot. As the great Karloff was and is to the Frankenstein Monster, so it is true of Chaney and the Wolfman.

No one will top Karloff's interpretation of the Frankenstein Monster in the traditional Universal mold, but of all the actors that played the traditional concept after Karloff probably Glenn Strange is the best remembered.

Long Chaney and Glenn Strange will live on in the silver screen be it big or small.

George Parrott
Atlantic Beach, Fla.

To The Editor...

I can't express my sadness as to the death of Glenn Strange. He was a fine man.

Gary S.
Long Beach, N.Y.

To The Editor...

Glenn Strange's death brings an end to an era. My friends and myself mourn his death. We will miss him.

Fred Wessel
Boston, Mass.

To The Editor...

I was glad to see an interview with Mr. Strange in TMT 21. He was one of my favorite actors, especially his many western roles.

Al Jenkins
Palatka, Fla.

HOT DEALING!

To The Editor...

In your twenty-sixth issue your article concerning stills, lobby cards and pressbooks intrigued me. I have just started indulging in this all too fanatical hobby and am enjoying it.

But now to get to the point. In one paragraph you state and I quote, "Because the more enticing scenes are usually selected for still displays. It is only natural that the average movie buff finds these 8 to 10 photogems desirable fare for collecting. But remember, folks, it is still basically illicit to buy, sell, or give away these items..."

Now I purchase my stills from a bookstore in Hollywood. I do it right out in the open, there are no shades pulled and doors locked, it's just a simple "pay and go" procedure. My question is, if it is forbidden by law to buy, sell, or give away stills, then why is it done by reliable law-abiding citizens (like me)? I noticed the wording on the bottom of a still that explains the illegal procedures mentioned above, I look around the book stores and I don't see any baby dealers or dealers being made, so I plunk down my six-bits and leave.

Michael Cartisle
Hawthorne, Calif.

Simply stated, selling prints, stills or lobby cards of any kind is technically illegal. The material remains the property of the movie companies and when you purchase the items, they are either stolen from the movie companies or duplicated from original prints.

However, this is not to say that selling does not go on openly. Movie companies only periodically go after encroachers. Several years ago, Paramount was contacted by a thief who wanted $300 for the return of three prints of THE GODFATHER. He was caught and prosecuted.

Got a gripe? Somethin' you want to get off your hairy chest? Or, perchance, a nice note of praise for your friendly fiends at TMT? Then send them straight to us. Remember: it takes all kinds ... and so do we. Address all correspondences to: To the Editor, THE MONSTER TIMES, Box 586, Old Chelsea Station, New York, New York 10011.

www.zombosCloset.com

THE HOUSE OF FRANK-EN-STEIN

By JASON THOMAS

The Frank-en-stein Monster lives again! As does Dracula... The Wolf Man... The Mad Doctor... etc....

When FRANKENSTEIN MEETS THE WOLFMAN proved to be a boxoffice biggie in 1943, the powers-that-were at Universal decided to go all out with the multi-monster format. So they not only resurrected the Frankenstein Monster (Glenn Strange) and the Wolfman (Lon Chaney Jr.), but, for good measure, added a mad doctor (Boris Karloff), Dracula (John Carradine), and a half-crazed hunchback (J. Carrol Naish). The result was the HOUSE OF FRANKENSTEIN, released in 1944 and given the royal TMT filmbook treatment here by scare scholar Jason Thomas. Get your stakes and silver bullets ready and prepare to knock gently on the door that opens into the hair-raising HOUSE OF FRANKENSTEIN!

It was night, and a storm was brewing over Neustadt Prison. I prepared myself for a wet time. The cheaply-built building leaked profusely whenever it rained, and it appeared as though the forthcoming storm was going to be even more violent than usual. Perhaps I should have been used to my surroundings after 15 long years, but I was not.

I angrily thought, "Curse those fools who put me here! I can't do anything in this place!" I, Doctor Gustav Niemann, did not belong in a prison for the criminally insane. When I was committed, I vowed that I would kill those who had been responsible for condemning me to that hell-hole. However, unbeknownst to either me or them, their time was finally drawing near.

Daniel develops a crush on Ilonka, the beautiful Gypsy girl, but Dr. Niemann disapproves of what he considers their unhealthy relationship.

Dr. Niemann and Daniel, his faithful hunchbacked retainer, return Prof. Lampini's kindness by killing him and commandeering his Chamber of Horrors wagon for their own evil purposes.

A guard brought the slop they call food to my cell. Hearing him outside, I crept stealthily toward the door and thrust my arm through the feeding window. My powerful hand curled around his throat. I shook him, demanding, "Now will you give me my chalk?" He reached into his pocket and handed over what I wanted.

After cursing me, the guard skulked away. With the chalk in my hand, I walked over to the wall that had become my blackboard. I then proceeded to explain some of Dr. Frankenstein's techniques to the hunchback in the adjoining cell, "...the brain taken from the man and placed in the skull of the dog would give the dog the mind of a human being. Frankenstein severed the spinal cord here," I continued, pointing to a drawing of a brain, "but I'm not certain he was right."

Daniel interrupted me at that point. He grasped the bars separating our cells and reluctantly asked, "Master, could he have made me like other men?"

"He gave life to a body that he made out of parts of other bodies that had died. If I only had Dr. Frankenstein's records to guide me, I could give you a perfect body."

www.zomboscloset.com

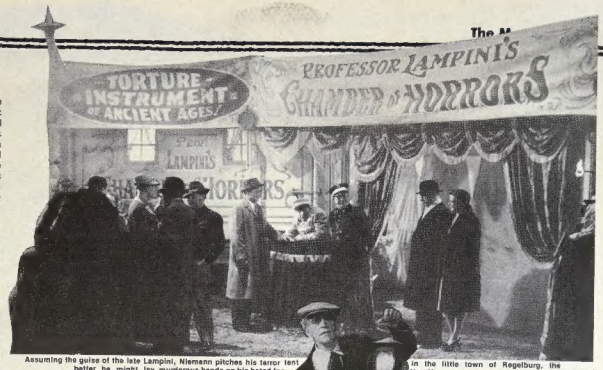
LIGHTNING STRIKES!

Suddenly, as if Nature itself was answering my request, a lightning bolt pulverized the walls of both cells! Daniel and I were finally able to escape from that cursed establishment! We spied a drainage tunnel and went through it; it led to freedom! As we ran like animals, we could hear the vicious dogs of the keepers trying to track us. We hurried through the rain and mud, and I renewed my vow to murder my enemies as soon as I could get the chance.

We soon came upon a group of show wagons. One of them had gotten stuck in the mud. My pitiful companion and I assisted the owner, Prof. Lampini, in freeing the conveyance. In return for our help, he offered us food and shelter, and we accepted his gracious invitation. The poor fool! After eating a luxurious meal, I asked my suspicious host about his poster. He told us how he had stolen a skeleton from Count Dracula's castle, and he expected us to believe that he now carried with him the vampire's remains. At my next inquiry, he stated that he had no intention of entering Vasaria, my target for revenge. Then, at my signal, Daniel killed him and the wagon driver.

We quickly left the caravan. After burying the bodies, I assumed the guise of Professor Lampini! I instructed Daniel to drive the wagon to the village of Regelburg, which he did after I explained that one of my enemies lived there.

At the village, I did quite well in my impersonation of Lampini; Daniel, of course, assisted me in my presentation of the "Chamber of Horrors." No one penetrated my disguise. However, Herr Hussmann, one of my hated foes, appeared during my first exhibition. He mocked my display, and immediately afterward, in anger, I pulled the wooden stake out of the skeleton's chest. Without warning, an eerie glow surrounded the bones resting in the velvet-lined coffin. Slowly, a body formed, and Count Dracula breathed once more!



Assuming the guise of the late Lampini, Niemann pitches his terror tent better he might lay murderous hands on his hated foe.

in the little town of Regelburg, the Herr Hussmann.

HIGH STAKES FOR DRACULA

Fortunately, no one was around to witness the incredible transformation. As soon as his body had materialized—complete with illusory clothing—I was captivated by his glaring eyes. It took me an instant to realize that he was hypnotizing me! "The stake in your hand," Dracula pointed out. "Drop it!" I almost obeyed, but my will proved too strong for the vampire. While threatening to plunge the weapon back into Dracula's heart, I made a bargain with him. In return for my protection, the Lord of the Undead agreed to annihilate Hussmann and his family.

Later that night, Dracula met my intended victims. Introducing himself as Baron Latos, he offered them the use of a coach he had procured. Having no transportation of their own, they accepted his invitation. When they arrived home, they invited the debonair gentleman inside for a drink. The conversation between them lasted for quite some time, but after a while, Hussmann fell asleep, and his grandson went to the cellar to fetch another bottle of wine. It did not take long for Dracula to hypnotize Rita Hussmann. He placed his ring upon her slim finger, binding her to him. Magically, the setting began to glow as it shrank to fit her finger.

Niemann and Daniel see the light at the end of the tunnel. In addition to the light, they will also be seeing Dracula, the Wolf Man, and the Frankenstein Monster!

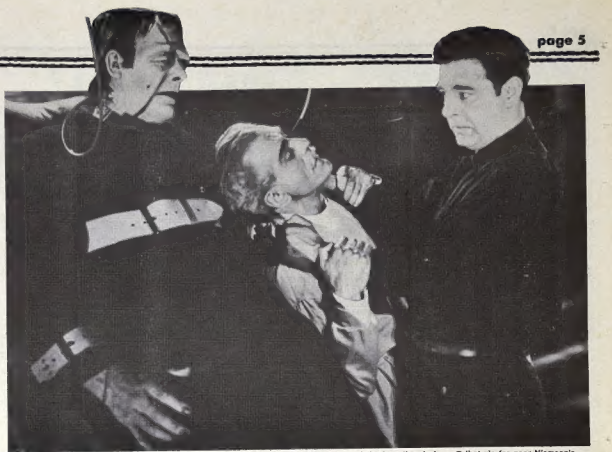
When Herr Hussmann awoke, Dracula stated that he had to leave. After the vampire left, Hussmann, bothered by the thought that he had seen me somewhere before, went into his study to check some census records. When he came across my name, he remembered everything. He reached for the telephone, but stopped and looked over at the window. There, Dracula was standing. He entered the room and rendered the man unconscious. Then the Lord of the Undead changed himself into a bat and feasted upon Herr Hussmann's blood.

Upon assuming human form once more, he telepathically summoned the woman to him. Rita obeyed, but Carl, her husband, interfered. He saw Dracula's coach drive off and summoned some mounted policemen. I watched the chase from my own wagon; in his mad effort to escape both his pursuers and the coming dawn, Dracula was leading the authorities straight to me! As Daniel whipped the horses, and our coach started off, I shoved the vampire's coffin from the wagon so that he would have to stop for it. Unexpectedly, the horses pulling the satanic coach broke away, and the vehicle overturned onto a low embankment. Dracula hurried to reach his coffin, for it was already daybreak. Despite his desperate efforts, he was too late; as his pursuers reached the spot, they saw him disintegrate in the morning sunlight. At the same instant, his ring dropped from Rita Hussmann's finger. She was unharmed, and the spell of the Undead was broken forever.

A few days later, near the village of Frankenstein, we stopped at a Gypsy camp to watch a young woman dance. When she had finished, a police inspector —Gerlach by name—arrived and told the people to move on. He next urged me to leave the area. It seemed that the people had seen enough horrors with the Frankenstein Monster and the Wolfman.

As we prepared to leave, Ilonka, the dancing girl, was approached by a man with a moustache. She argued with him about some money, and he threw her down on the ground in a fit of rage. He then began whipping her! Daniel, already infatuated with the girl's loveliness, leaped to her rescue! He grabbed the man and throttled him. When the fellow collapsed, the gallant hunchback beat him with his own bullwhip! Since we could not afford any trouble with the police, I stopped him from killing the bully. In response to Daniel's plea, I consented to letting him take the unconscious girl along with us.

The doctor and Dracula meet for the first time and make a demonic deal to do in Herr Hussman. At first the Count is reluctant, but Niemann drives a hard bargain ... and an even harder stake.



A mad doctor's job is a tough and demanding one. Here the newly-revived Monster and the lycanthropic Larry Talbot vie for poor Niemann's undivided attention ... but the doctor has plans of his own to put into action first.

MONSTERS ON ICE

Without further mishap, we reached the ruins of Castle Frankenstein a few hours later. As Daniel and I searched among the rubble, the hunchback stumbled and fell through a hole that led to a hidden cave. Ice was all around the interior of the cavern. I realized that, when the villagers had blown up the dam years ago to destroy the Frankenstein Monster and the Wolfman, the water must have eventually frozen. Assuming that the records had been swept into the cavern, we continued our search there. A few moments later, my lantern revealed the frozen figure of the Wolfman! He was lying on his back. As I stared at the beast's frightening appearance, Daniel called out to me. He had located the undying Monster! It was frozen, upright, in a solid block of ice!

We lost no time in building bonfires near the two creatures. It did not take long for the Wolfman to thaw out. Since there was no full moon that night, he immediately changed form. Within a short time, the Monster also thawed; but it was very weak.

As I had done with Dracula, I bargained with Lawrence Talbot. "Show me Frankenstein's records, and I'll lift this curse from you forever," I told him. Reluctantly, he agreed. He led me to some timbers and pried them loose, for behind them was what I had been seeking. Once I had the book—**The Secrets of Life and Death** by Victor Frankenstein—I informed Talbot that we would have to go to my laboratory in Vasaria before I could operate on him. He was thoroughly disappointed, but he nonetheless helped Daniel and I get the Monster over to the wagon.

Talbot and Daniel took turns driving. This distressed the hunchback, for Ilonka had taken a liking to the newcomer.

My pitiful assistant loved
the wench, but she,

Succumbing to the moon's magic spell, Talbot reverts to Wolf Man status and, in a fierce fit of passion, attacks the lovely Ilonka, who shoots him for his trouble.

understandably, only had eyes for the tall and handsome lycanthrope. It was unfortunate for Daniel, but I had more important matters to concern myself with.

As soon as we reached my castle, we began putting the place in order. When everything was ready, we placed the Monster into a steam cabinet to soften its tissues. In another day or so, we would be ready to begin work.

Talbot continued to annoy me with his petty problem. He warned me that the full moon was due to rise that night, and he would again suffer the mark of the beast. Daniel, too, bothered me with his requests. I assured them that if I performed the operations at that time, they would most certainly end in failure. I lied, of course, but they never realized this.

SLAIN SWAINS YIELD BRAINS

That evening, Daniel and I went into the town. Within the space of a few hours, we made prisoners of Strauss and Ullmann, my sworn enemies. Upon returning to the castle, I removed their brains after Daniel had killed them. I intended to give Strauss the brain of a werewolf, and I planned on putting Ullmann's brain into the Monster's skull. How fitting that would have been!

Soon after we completed our work, Talbot suffered the effects of the full moon. He was transformed once again into a pseudo-wolf, and he ran off into the woods.

The next morning, a man was found murdered in the woods; the Wolfman had claimed another victim. The villagers who found the dead man knew that the killing had been done by a werewolf. Ironically, at the same time Talbot had been experiencing the curse of the pentagram, Daniel had been telling Ilonka the truth about him. Of course, the stupid woman chose not to believe the hunchback. Talbot confirmed the accusation early the following afternoon, and Ilonka was faced with the most difficult choice of her life.

Some hours later, I was ready to recharge Frankenstein's creation. Just as Daniel and I were about to begin, Talbot stormed into the room to demand that I operate on him. When he threatened to kill me if I did not do as he insisted, I reminded him that I was his only hope. He considered what I said, and then left me to my work.

I soon filled the Monster with energy. Fortunately, I had had the foresight to strap it down on an operating table. I examined my "patient," and it seemed to know that I was its benefactor. "Tell Talbot I'm ready for him," I instructed Daniel. He rushed out to find the man, but it was too late.

Ilonka, armed with a pistol and a silver bullet that she had fashioned from a charm, stood in the garden. She was waiting for her loved one—to release him from his torment. Suddenly, the Wolfman broke through a glass door! The Gypsy girl ran after him, but he heard her and hid. When she reached the spot, he leaped at her and sank his fangs and claws into her flesh! She managed to shoot the mad creature, and both of them died in the same moment.

Too late, Daniel arrived. He picked up the girl and carried her into my laboratory. "The only thing I ever loved!" he shouted. He reminded me of the four men he had killed at my request, then added, "Now you're going to join them!" He grabbed me by the throat and snapped my spine with almost no effort. Although I was paralyzed, I was still conscious as the hunchback dropped me to the floor.

THE MONSTER MAKES MAYHEM

Without warning, the Frankenstein Monster broke its bonds! It grabbed Daniel and lifted him high into the air! Then, just as the villagers who had been searching for the werewolf entered the

Continued on page 25

Having his spine snapped by the deranged Daniel is only the beginning of Dr. Niemann's travails. With a posse of torch-waving peasants hot on their trail, the Monster picks up the stricken physician and heads straightway for the nearest patch of quicksand.

These sinister swamp zombies rose from the dead on a mission of vengeance in Ghastly Graham Ingels' classic "Horror We? How's Bayou?" only to return again in Cochran's E.C. PORTFOLIO #1.

EC FOR ME!

Meet Russ Cochran, a big man from a small town in Iowa, whose fantastic publishing exploits have thrilled literally hundreds of E.C. Fan-Addicts.

People working in the comic industry have always claimed the comic form is art. And while newspaper strips are slowly reaching respectability, the comic book hasn't been quite so successful, mainly because most comic books honestly don't qualify as art. They're usually poorly written, badly illustrated and terribly printed and colored.

Which is why Russ Cochran and his publishing venture is different. Cochran is taking the old E.C. line of comics, just about the best the comic industry has ever had to offer, and is re-packaging them in a new format. THE MONSTER TIMES, never one to shirk its responsibility, presents this low-down on Cochran and his enterprises.

This wild Williamson/Frazetta WEIRD FANTASY cover was re-colored by John Severin exclusively for the E.C. PORTFOLIO #3. An amazing terror tableau that ranks among the best ever produced.

E.C. Comics, in the twenty short years since their demise, have become a legend. They are generally recognized as the best line of comic books ever produced. After owner and Managing Editor Bill Gaines packed it in early in 1955, people thought the E.C. prestige would die. But they were wrong.

E.C. fanzines sprung up. Magazines like **PORTRAZEBIE** and **HOOH-HAH** sprung up and were circulated from fan to fan, keeping the E.C. legend alive. In the mid 1960's Ballantine Books collected some of the best E.C. stories and turned them into a series of paperback books. In 1971, Nostalgia Press issued a monster-sized color book reprinting 22 of the E.C. Comics' finest stories. An E.C. Fan-Addict Convention has been held. And, in perhaps highest tribute to E.C., the stories are being reproduced—as they originally appeared—in the **E.C. REPRINT** series.

But out in Adel, Iowa, a small town buried in the heart of Middle America, a comic book fan named Russ Cochran was doing a most remarkable thing with the old E.C. Comics material. He was taking the original art of the stories and packaging them as high-quality collector's editions.

COCHRAN CONQUERS COMIC CON

In July of 1971, Russ Cochran introduced the first **E.C. PORTFOLIO**. He brought copies to the Annual New York Comic Art Convention and stunned the attendees. The book was 11" by 16" and contained four old E.C. stories. The portfolio contained art by Graham Ingels, Al Feldstein, Johnny Craig, Roy Krenkel, Al Williamson and many others. The art was impeccably reproduced and the cover was embossed with the legendary E.C. cover logo. It sold for $10.

Comic fans were mystified. For years, comic fanzines had sold for 15¢ or a quarter. On a rare occasion, a fanzine sold for $1. Even then the fans spent the money grudgingly. But here was this Cochran guy asking for $10 a copy for a book of reprinted art. Sure, the art was great and the printing was beautiful, but $10? No one, many fans speculated, would buy the portfolio. Cochran, they further exclaimed, would lose his shirt.

Well, the fans were wrong, and the 1000 copies of the **E.C. PORTFOLIO** sold out in just a little over a year. Today, if you are lucky, you may be able to purchase a copy for about $30.

Spurred on by the success of the first edition, Cochran came to the 1972 comic Art Convention with **E.C. PORTFOLIO #2.** This book was even lovelier than the first. It sported two color covers by Frank Frazetta, the same giant format and all that great art. Stories illustrated by Frazetta, Toth, Krigstein, Kurtzman and others were included in this book. The price of this volume was $15. This time, said the fans, Cochran would surely lose his shirt.

Like the first, **E.C. PORTFOLIO #2** sold out in a year.

Russ Cochran came to the 1973 New York Comic Art Convention. But he didn't come with a new **E.C. PORTFOLIO**. Instead, he came with two **E.C. PORTFOLIOS. And** two Frank Frazetta portfolios.

The new **E.C. PORTFOLIOS (#3** and **#4)** were in the now traditional 11" by 16" size

The mere mention of the rare E.C. PORTFOLIO #1 can set a rabid fan's mouth to gaping and drooling in a manner unbecoming even a comics fan. This quicksand creature and his victim is a fine example of then-E.C. editor Al Feldstein's style of art, often called "static horror."

and contained the traditionally impressive E.C. stories. Many were E.C. classics. Many were chosen simply for their excellent artwork. But this year, these portfolios sported full color material on the inside. The prices again were $15, but no one was speculating on the possibility of Cochran losing his laundry.

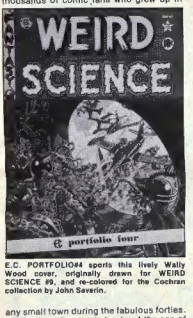
The Frazetta portfolios, one encompassing the work Frazetta did for a 1950's jungle comic entitled **THUN'DA** and the other, encompassing romance stories illustrated by Frazetta, were welcome surprises. They were printed with full color covers on heavy stock and were 9" by 12" They sold for $10.

EDITORS INTRIGUED

The editors of **TMT** were intrigued by the nature of Russ Cochran's work. Here was a comic book fan spending enormous sums of money to print comic stories in high-class form. Comic stories had spent their whole life on newsprint, saddled with inferior coloring and inept printing. But Cochran was raising the level of quality of comics.

We talked Russ Cochran into telling us a little about himself, his life, his work in comic fandom and his goals. This is what he told us:

"I was born July 3, 1937 in West Plains, Missouri. Instantly, that makes me like thousands of comic fans who grew up in



E.C. PORTFOLIO#4 sports this lively Wally Wood cover, originally drawn for WEIRD SCIENCE #9, and re-colored for the Cochran collection by John Severin.

any small town during the fabulous forties. I started reading comic books at the age of four because West Plains had only two movie houses and when I had seen both there was nothing else to do. So I turned to comics at that early age. I read comics constantly from this time until my interests started changing. I was getting into high school, playing basketball, fooling around with cars and my comic reading simply petered out.

"Until one day, I think it was in 1951, when I happened upon my first E.C. I was instantly hooked and started looking through all of my friends' collections and trading for any E.C. I could get. I bought them fresh off the newsstand and drug store racks and was soon thereafter subscribing to all the titles E.C. published.

I went through high school playing basketball, fooling with my 1940 Ford, goofing off and still reading E.C. I doubt I read any other comic at all during that period—just a steady diet of E.C. comics. I can still recall the pleasure, the undiluted thrill, of sliding a new, never-before-seen copy of **WEIRD SCIENCE** or **HAUNT OF FEAR** out of that sturdy manila envelope, only minutes after the mailman had left it.

"We were able to predict what issue would arrive on what day, and the wait for the mailman was downright painful. And if an issue was late by a day or so, slow panic would creep in. It was during that period that I became a mail freak—waiting for the mailman, writhing with disappointment when nothing came for me. To this day, I look forward to my mail and when the box is full, I am delighted. When a mailman is late or when an important package I am expecting fails to show up on time, I don't like it.

"When E.C. died, my interest in the medium of comics died for nearly ten years. I went to college and graduate school and came out in 1964 with a Ph.D. in Physics. Soon after that, in my parents' attic back in West Plains, I found my beloved wooden box full of my old E.C. comics. They were all there, in my padlocked box in the attic. I still remembered the combination to the lock and savored them all over again.

"As I recall, I discovered comic book fandom by writing to Caz [Camille Cazedesus, an early founder of comic book fandom and one of the earliest fanzine publishers] after seeing his name mentioned in the ACE books series of Edgar Rice Burroughs paperbacks. They had been coming out since the early 1960's, and I had been picking them up since the first books were issued. I immediately wrote Caz and subscribed to his fanzine, **ERB-dom**, and that led to my discovery of comic book fandom.

"At the same time, I wrote to Bill Gaines [presently the publisher of **MAD MAGAZINE**] for the first time. I simply wrote him a friendly letter, pointing out that of all the members of our West Plains **EC** Fan-Addict Club Chapter #3, not one of them had been turned into a rapist or murderer by reading E.C. comics. Surprisingly, he wrote back.

"As it happened, I was going to New York periodically for national physics meetings (at the time, I was head of the Drake University Physics Department), and each time I got to the city Gaines and I had dinner together. We grew to be great friends.

E.C. ier SAID THAN DONE

"Oh one of my trips to New York, in Gaines' office at **MAD MAGAZINE**, he showed me a parcel of E.C. original artwork which he had removed from his legendary vault for one of the Ballantine paperback collections of E.C. comics). Looking at the original pages, I was very impressed with the quality of the artwork, and soon after that, I had the idea of printing these originals in high-quality, limited editions for those collectors who really enjoyed good comic artwork.

"Originally, it was the E.C. stories, not the E.C. art, that first attracted me to E.C. But after I had been reading E.C. comics for several years—after the stories had become more predictable and the snap endings had lost some of their uniqueness —it was the quality of the artwork that sustained my interest in E.C. comics. I didn't really mind the mediocre stories or even one of the standard E.C. house plots. As long as they were nicely illustrated. The reverse, however, was not true: I didn't like even a good story if it wasn't illustrated to suit my tastes. I had become an art freak.

"The reason I started publishing, then, was that I was sure the other E.C. fans (and there were a legion of closet E.C. fans) would like to see the beauty of the original E.C. artwork. I decided to print the original E.C. stories in a large, permanent portfolio using heavy bristol paper. This bristol paper was perfect—it would have the feel, the weight and even the look of the original art boards. (It was also perfect for those fans who wanted to water-color the artwork.) Being a born collector, I wanted the portfolios to grow in value over the years. I wanted them to become sought-after collector's editions. Therefore, I did them in limited editions of roughly one thousand copies. Each portfolio is printed only once.

"I like publishing. I am not an artist, so I like to think I get my creative kicks in the field of publishing instead. I believe there is an art to publishing. The four E.C. portfolios and the two Frazetta portfolios are all items well worth their while. The first two E.C. portfolios I published are out of print and command prices as high as $30 per copy (the original prices were $10 and $15). I will continue to publish these portfolios as long as fans keep expressing the desire to have them. It is one of the most satisfying parts of my life.

"Most of my publishing activity is done in the spring and summer. During the fall and winter, I am preoccupied with my regular jobs, thus pushing my hobby aside. I like to think of myself as a teacher.

Continued on page 25

Al Williamson concocted this drawing for an E.C. story entitled "By George." It was this particular story that originated such now-famous (?) phrases as SPA FON, SQUA TRONT and BAS CROD ... famous to cartoonists and their fans, at least!?!

Wally Wood illustrated a unique story called "My World," which was actually a fantastic visual autobiography of a fantasy illustrator and his far-reaching imagination. Here's one panel from the strip, reprinted in full in the E.C. PORTFOLIO #1.

MONSTER TIMES BOOKSHELF

THE MONSTER TIMES BOOKSHELF is the only place where you can pick up all your favorite items in the horror, fantasy and comic field. We've got the best bargains around, put them all under one roof, and we're just waiting for you to pick out your favorites!

COMIC HISTORY BOOKS

ALL IN COLOR FOR A DIME ...paperback edition of the expensive hardcover. Many writers share their memories of the comics of their Golden Age Childhood. Only $1.50 plus 25c.

PENGUIN BOOK OF COMICS ...Hundreds of the greatest comic strips and books reproduced to trace the history of comic art. Color and black and white. Paperback. Only $5.00 plus 50c.

COMIC BOOK PRICE GUIDE ...Tremendous reference work which grades your comics in price and condition. Over 300 covers reproduced and thousands of comic ratings. Only $6.00 plus 50c.

HISTORY OF COMICS I ...Sheraton's first volume in giant magazine size with poster-sized illustration on the cover. Covers the early years of comics and pulps in fast-paced text and hundreds of rare illustrations. Only $4.00 plus 50c.

HISTORY OF COMICS II ...Second volume of Sheraton's epic comics history. Covers great detail Capt. Marvel, Superman, Blackhawk, The Spirit and many other heroes. Paperback. Only $5.00 plus 50c.

GREAT COMIC BOOK HEROES ...Frank, nostalgic look at comics by cartoonist Jules Feiffer. Great text aided by color reproductions of the original comic book adventures of these all time heroes. Super bargain in hardcover at $5.00 plus 50c.

COMIC AND CRYPT 5 ... Fine fanzine that includes an interview with Neal Adams, articles on Superman, Captain Marvel, Wonderwoman, and Kung Kong. Also a Ronn Sutton portfolio. $1.00 plus 25c.

TARZAN

TARZAN ILLUSTRATED #1 ... The complete Tarzan of the Apes adventure illustrated by Harold Foster, later of Prince Valiant fame, covering the first Sunday strip adventure. Large size pictorial on early Tarzan comic strips and adaptations. Only $5.00 plus 50c.

TARZAN ILLUSTRATED #2 ... The complete Return of Tarzan adventure as drawn by Rex Maxon for the comic strips. Rare illustrations of the Burroughs classic. $5.00 plus 50c.

TARZAN ILLUSTRATED #3 ... The complete Beast of Tarzan adventure as drawn by Rex Maxon for the comic strips. Over 336 classic pics from 1929. Only $5.00 plus 50c.

TARZAN ILLUSTRATED #23 ... The complete Tarzan Under Fire adventure as drawn by Winsor Jutter for the comic strips. Full illustrations in the line of the Foster style. Only $5.00 plus 50c.

DAVID INNES OF PELLUCIDAR ... The complete Edgar Rice Burroughs' DAVID INNES novel as drawn by his son, John Coleman Burroughs for the comic strips. Also a fine biography of Burroughs. Only $5.00 plus 50c.

TARZAN ALIVE ...new paperback version by Phillip Jose Farmer who postulates that Tarzan is a real person living along reading by of giant. $1.00 plus 25c.

TARZAN DIGEST ...Giant 148 page text and illustrated digest of Tarzan. Written by Burroughs, adapted by DuBois and illustrated by Dan Spiegler. Only 75c plus 25c.

FRANK FRAZETTA BOOKS

FRAZETTA WHITE INDIAN ... New portfolio featuring three WHITE INDIAN reprints. Early Frazetta which is virtually impossible to find outside of this portfolio. Only $2.00 plus 25c.

THUNDA BY FRAZETTA ... 3 stories of THUNDA, reprinted from the original art. Color cover and heavy, stock interiors. A limited collector's edition. $10.00 plus $1.00.

UNTAMED LOVE BY FRAZETTA ... A beautiful folio of four of Frita's greatest love stories. Color cover and heavy, art stock interiors. All shot from original art. $10.00 plus $1.00. Limited edition.

THE SENSUOUS FRAZETTA ... A fabulous collection of Frank Frazetta's great looking ladies. All are full page (or two-page) illustrations and all are really beautiful. A must for any fan of women. Only $2.50 plus 25c.

comic and crypt-ic gothic pantheon...

FRAZETTA ... A stirring portfolio of Frazetta's work, including a THUNDA story and gorgeous centerfold. Only $3.00 plus 25c.

FRAZETTA #1 ... A slim portfolio of Frazetta's work, including a THUNDA story and gorgeous centerfold. Only $3.00 plus 25c.

FRAZETTA #2 ... A follow-up edition with Frazetta's finest work. Another great THUNDA story and centerfold. Only $4.00 plus 25c.

THE SENSUOUS FRAZETTA ... A fabulous collection of Frank Frazetta's great looking ladies. All are full page (or two-page) illustrations and all are really beautiful. A must for any fan of women. Only $2.50 plus 25c.

COMIC CHARACTERS

BLACKMARK ... paperback drawn by Gil Kane in black and white. Tremendous sword and sorcery epic in graphic form. $2.00 plus 25c.

SUPERMAN ...300 pages of the first super-hero, many in color. Follow the Man of Steel through his inception, early years and right up to today. Hardcover. $18.00 plus $1.00

BATMAN ...368 pages of the Masked Marvel who has fought crime in the dark. Many color pages in this book reprinting stories from all of Batman's career. Hardcover. $10.00 plus $1.00.

SORCERY ... A comic book, but a very unique one. This is completely a Grey Morrow effort: writing, penciling, inking, lettering and cover work. Bound to be a collector's item. 75¢ plus 25¢.

GREEN LANTERN/ GREEN ARROW #1 ... paperback reprinting three Neal Adams/ Denny O'Neil GL/GA tales. The first relevant comic of the 1970's. Only 75c plus 25c.

GREEN LANTERN/ GREEN ARROW #2 ... second paperback with the heroic twosome battling evil and injustice from Hollywood to the United States and the world. Only 75c plus 25c.

ART PORTFOLIOS

PHANTASMAGORIA I ... Dr. Ken Smith, the master of fantasy, conjures up a bunch of the craziest looking monsters you've ever laid eyes on. Only $3.00 plus 25c.

BADTIME STORIES ... A HALF DOZEN TALES OF TERROR BY HORROR ARTIST SUPREME Berni Wrightson. Color covers surround 80 pages of artistic excellence. Only $5.00 plus 25c.

PHANTASMAGORIA II ... Ken Smith's encore with wrathful monsters, horrible monsters and even funny monsters. Great art and a great book. $3.00 plus 25c.

ROBERT KLINE PORTFOLIO ... Full color covers house this monstrously beautiful collection of women, warriors, monsters and other baddies. Only $2.50 plus 25c.

J. ALLEN ST. JOHN PORTFOLIO ... A splendid 32 page portfolio of St. John, the master pulp artist. Full color front cover, a St. John biography and photos and reproductions of some of his finest work. A classic you can't miss! Only $3.00 plus 25c.

PHASE ONE ... A big well filled comic art magazine featuring color cover and story by Ken Barr. Art by Berni Wrightson, Jeff Jones, Gray Morrow and stories by Retro, O'Neil and Conrad. Only $3.00 plus 25c. Solid value!

INFINITY FIVE ... A fine art magazine, including color covers by Todd and Kaluta, A Richard "Goldie" Corben interview and a color poster by Berni Wrightson. Also Neal Adams and HARP Brunner, Williamson and Reds. $3.50 plus 25c.

GRAPHIC GALLERY ... A catalog of the finest art in the world today. Includes Frazetta, Barks, Herriman, Raymond, Foster and many others. Great reading and collection. Only $5.00 plus 50c.

GRAPHIC STORY MAGAZINE IS ... A superlative, limited edition magazine featuring interviews and Gahan Wilson (PLAYBOY and NATIONAL LAMPOON "cartoonist of the absurd") and Harry Harrison. Fine art throughout. Color cover by Corben and color poster by Jim Steranko and Wally Wood. Solid cover. Only $1.00 plus 25c.

BATMAN ...368 pages of the Masked Marvel who has fought crime in the dark. Many color pages in this book reprinting stories from all of Batman's career. Hardcover. $10.00 plus $1.00.

SORCERY ... A comic book, but a very unique one. This is completely a Grey Morrow effort: writing, penciling, inking, lettering and cover work. Bound to be a collector's item. 75¢ plus 25¢.

GOLDEN AGE COLLECTOR ... Six classic comic stories, including stories by Basil Wolverton, Joe Simon, Mac Raboy and Paul Gustavson. Only $2.00 plus 25¢.

EC BOOKS

SQUA TRONT #0 ... A classic E.C. fanzine which includes a color Williamson cover and portfolio. Also a Frazetta piece and article on E.C. war comics. Only $3.00 plus 25c.

SQUA TRONT #2 ... Color cover by Feldstein and Crandall. Interiors by Frazetta, Krenkel, Williamson, Wood, Feldstein. Articles by Nick Meglin, George Evans and Roger Hill. $3.00 plus 25c.

E.C. PORTFOLIO #3 ... A giant 11"x16" folio of E.C. stories by Ingels, Williamson, Wood, Severin, and Feldstein. Many color cover reprints. Collector's edition. Limited edition. $15.00 plus $1.00.

E.C. PORTFOLIO #4 ... A second big 11"x16" folio of stories by Ingels, Williamson, Kurtzman, Krigstein, and Ingels again. Color cover reproductions. Limited collector's edition. $15.00 plus $1.00.

EC HORROR COMICS of the 1950's ... A Fantastic 208 page book in full color reprinting 26 classic E.C. tales. Artists like Frazetta, Williamson, Craig, Evans and Wood. Only $15.00 plus $1.00.

THE HOUSE OF MYSTERY #1 ... A reprint of comic stories from the original mystery comic. Color cover and illustrations by Barry Brightson. Only $1.00 plus 25c.

THE HOUSE OF MYSTERY #2 ... More tales of the macabre thrown by Jack Oleck from the pages of Horrorland. And also more illustrations by horror master Barry Wrightson. Only $1.00 plus 25c.

EC REPRINT #1 is actually TALES FROM THE CRYPT #46 and it includes "Stone Reflection" by Jack Davis, "Bindi Alleys" by George Evans, "Success Story" by Joe Orlando and "Tatter Up", by Graham Ingels.

EC REPRINT #2 is actually WEIRD SCIENCE #14 and it includes four more EC classics in full color as they originally appeared. The stories are, "Miscalculation" by Jack Kamen, "Bum Steer" by Joe Orlando, "The Martians" by Wally Wood and "Captivity" by Al Williamson.

EC REPRINT #3 is actually SHOCK SUSPENSE STORIES #12 and contains the following four stories: "In Monkey" by Joe Orlando, "Fall Guy" by Wally Wood, "Deadline" by Jack Kamen and "The Kidnapper" by Reed Crandall.

EC REPRINT #4 is actually HAUNT OF FEAR #12 and contains "What's Cookin'," by Jack Davis, "'Tis Death Do We Part," by Joe Orlando, "On 'Dead Man's Chest," by Johnny Craig and "Poetic Justice" by Graham Ingels.

...And these great collector ECs are only $1 (plus 25¢ postage) each! How can you miss? Send today'cause they're going fast!

EC IS BACK!

AT LAST! After 20 years of hoping and praying, EC is back in full color, just as they appeared all those years ago. The best comics in the world are back issues at only a buck each!

WRIGHTSON

THE MONSTER TIMES BOOKSHELF, P.O. Box 595, Old Chelsea Station, New York, New York 10011

Check the items you wish to purchase. Please include full amount with order. No C.O.D.'s accepted. New York State Residents must add 7% sales tax or your order will be returned. Book price and postage charge in brackets. THANK YOU.

ALL IN COLOR FOR A DIME ($1.50 & 25c)
PENGUIN BOOK OF COMICS ($5.00 & 25c)
COMIC BOOK PRICE GUIDE ($6.00 & 50c)
HISTORY OF COMICS I ($4.00 & 50c)
HISTORY OF COMICS II ($5.00 & 50c)
GREAT COMIC BOOK HEROES ($5.00 & 50c)
COMIC AND CRYPT-IC STRIPS ($4.00 & 25c)
COMIC AND CRYPT 5 ($1 & 25c)
TARZAN ILLUSTRATED #1 ($5 & 50c)
TARZAN ILLUSTRATED #2 ($5 & 50c)
TARZAN ILLUSTRATED #3 ($5 & 50c)
TARZAN ILLUSTRATED #23 ($5 & 50c)
DAVID INNES ($5 & 50c)
TARZAN DIGEST ($.75 & 25c)
TARZAN ALIVE ($1 & 25c)
FRAZETTA WHITE INDIAN ($2 & 25c)
THUNDA BY FRAZETTA ($10 & $1)
UNTAMED LOVE BY FRAZETTA ($10 & $1)
FRAZETTA #1 ($3 & 25c)
FRAZETTA #2 ($4 & 25c)
THE SENSUOUS FRAZETTA ($2.50 & 25c)
BLACKMARK ($2 & 25c)
SUPERMAN ($18 & $1.00)
BATMAN ($10 & $1.00)
GREEN LANTERN/GREEN ARROW #1 (75c & 25c)
GREEN LANTERN/GREEN ARROW #2 (75c & 25c)
GOLDEN AGE COLLECTOR ($2 & 25c)

PHANTASMAGORIA I ($3.00 & 25c)
PHANTASMAGORIA II ($3.00 & 25c)
ROBERT KLINE PORTFOLIO ($2.50 & 25c)
J. ALLEN ST. JOHN PORTFOLIO ($3 & 25c)
BADTIME STORIES ($5.00 & 25c)
PHASE ONE ($3.00 & 25c)
INFINITY FIVE ($3.50 & 25c)
GRAPHIC GALLERY ($5.00 & 25c)
GRAPHIC STORY #1 ($1 & 25c)
SQUA TRONT #2 ($3.00 & 25c)
SQUA TRONT #0 ($3.00 & 25c)
EC PORTFOLIO #3 ($15 & $1)
EC PORTFOLIO #4 ($15.00 & $1.00)
EC HORROR OF THE 1950's ($20.00 & $1.00)
HOUSE OF MYSTERY #1 ($1 & 25c)
HOUSE OF MYSTERY #2 ($1 & 25c)
SORCERY BY GREY MORROW (75c & 25c)

EC REPRINT #1 ($1.00 & 25c)
EC REPRINT #2 ($1.00 & 25c)
EC REPRINT #3 ($1.00 & 25c)
EC REPRINT #4 ($1 & 25c)

TOTAL PRICE OF BOOKS $ _____
N.Y.S. RES. ADD 7% $ _____
POSTAGE COSTS $ _____
TOTAL ENCLOSED $ _____

NAME _____
ADDRESS _____
CITY _____
STATE _____
ZIP _____

IN MEMORIAM: THE LAST OF THE UNIVERSAL MONSTERS

Glenn Strange, veteran character actor who essayed the role of the Frankenstein Monster in the HOUSE OF FRANKENSTEIN (our filmbook this issue) died this September past at the age of 74. When interviewed by news photographer Jack Jones in TMT #21, Glenn remarked, "I get to thinking about so many of the old-timers that I worked with... and there just aren't any of them left. They're just gone. The Lord's been good to me." That divine goodness was not destined to last too long, however. Since the time of that interview, only a few short months ago, both Lon Chaney Jr. and Glenn have been added to the roster of late horror film greats. Along with Lon Jr., Boris Karloff, and Bela Lugosi, Glenn was one of four actors to play the Frankenstein Monster in Universal's Golden Age horror films. Glenn, in fact, was the last to portray Dr. Frankenstein's creation in a Universal film. Now that Glenn Strange, a formidable movie monster but a gentle, kindly man, is gone the Universal House of Frankenstein will remain empty forever. We at TMT would like to take this opportunity to briefly profile the four Frankenstein greats. □

Boris Karloff was born William Henry Platt in London, England in 1887. After playing myriad character roles in the silents, Boris literally lumbered to stardom via his simultaneously frightening and moving portrayal of the Monster in FRANKENSTEIN (1931), the original Universal adaptation of the Mary Shelley novel. Boris was noted for the poignant quality he instilled in the misshapen, misunderstood Monster, particularly in the first Universal sequel, BRIDE OF FRANKENSTEIN(1935), and he took on the role for the third and last time in SON OF FRANKENSTEIN (1939). Throughout the 30's and for three decades to follow, Boris lent his considerable talents to scores of terror films, including FRANKENSTEIN 1970 (1958) in which he played a descendant of the demented Dr. Frankenstein. Boris ended his career with a fine autobiographical role in Peter Bogdanovitch's TARGETS in 1968, before passing away in February, 1969 at the age of 81. ■

Bela Lugosi, born Bela Blasko in Hungary in 1882, rose to fame as a direct result of his interpretation of Bram Stoker's DRACULA, filmed by Universal in 1931. Though largely confined to vampire and mad doctor roles, Bela played the demonic Ygor—he of the twisted neck and menacing mien—in SON OF FRANKENSTEIN and GHOST OF FRANKENSTEIN (1942), and donned the Monster's garb in FRANKENSTEIN MEETS THE WOLFMAN in 1943. Bela's career was marred by financial insecurity, poor judgment and drugs (see TMT #27) and he is remembered more for his oily-tongued vampires and villains than for his single stint as the Monster. Bela died in 1956 at the age of 73. ■

Lon Chaney Jr. entered the world as Creighton Chaney in Oklahoma in 1906, son of Lon Chaney Sr. After attempting to make his own way in the movie world, Lon eventually succumbed to the inevitable and followed his father's famous footsteps into the horror film industry. A fine monster in his own right, Lon Jr. achieved cinematic immortality when he introduced Larry Talbot, THE WOLFMAN, to the screen in 1941, and remained active in films through the late 60's. Lon filled Boris Karloff's outsized boots when the latter decided he'd had enough of the Monster and played the spawn of the mad doctor in THE GHOST OF FRANKENSTEIN, before returning as the Wolfman in FRANKENSTEIN MEETS THE WOLFMAN, HOUSE OF FRANKENSTEIN, HOUSE OF DRACULA, and ABBOTT AND COSTELLO MEET FRANKENSTEIN (1948). Lon expired earlier this year at the age of 67. ■

Glenn Strange was a familiar face in westerns and other action films throughout the 30's, but didn't play his first monster role until 1942, when he became THE MAD MONSTER. When Universal sought a new Frankenstein Monster for HOUSE OF FRANKENSTEIN, they were turned on to Glenn by make-up man Jack Pierce. Glenn was the Monster in HOUSE OF FRANKENSTEIN and later repeated the role in HOUSE OF DRACULA and ABBOTT AND COSTELLO MEET FRANKENSTEIN. Glenn went out of his way to credit Boris Karloff for helping him recreate the role the Master had originated. "Nobody ever helped anybody as much as Boris Karloff helped me," Glenn was quoted as saying. "I asked him for advice because I wanted to do this thing as near as he did. He was very kind about that. He would stay on the set and coach me." Later in his career, Glenn played the bartender, Sam, in TV's GUNSMOKE. Like Boris before him, Glenn was a likeable, generous guy, and his presence will be missed by horror fans everywhere. ■

SINBAD SAILS AGAIN

★★★★★★★★★★

THE GOLDEN VOYAGE OF SINBAD!

★★★★★★★★★★

A TMT PREVIEW

The Grand Vizier of Blandis (Douglas Wilmer) wears a golden mask to hide a face deformed as a result of a bad encounter with the evil Prince Koura

Where can you find primitive green men on the prowl, six-armed statues that walk, a Cyclopean Centaur whose bent is anti-social behavior, as well as a generous assortment of griffins, homonculi, evil sorcerers, and other rampaging persons and things? Well, you'll be able to find all of the above and more in a single soon-to-be-released epic called THE GOLDEN VOYAGE OF SINBAD, captained by animation ace Ray Harryhausen. All the sinister secrets about the long-awaited sequel to the 7TH VOYAGE OF SINBAD are spilled below in a special TMT preview of the latest Sinbad saga...

Above right: Prince Koura's greatest creation: a vicious, hissing HOMONCULUS, U.S. prepares to leap into evil action, while animation master Ray Harryhausen examines the creature at closer range. Ray by the way, has come out with a new book which we review on page 11 of this issue.

When Ray Harryhausen's **7TH VOYAGE OF SINBAD** appeared on the screen back in 1958, many fantasy fans and Harryhausen freaks considered the colorful Arabian Nights epic to be the best film Ray had ever worked on. Filmed in a special process called Dynamation developed by the animation ace, **7TH VOYAGE** sported such out-of-the-ordinary sights as sword-slashing skeletons doing battle with live actors; Sinbad pitting his strength against the Cyclops of Colossa; and awesome attacks by the Roc, a giant, violent, double-domed vulture, and by a more conventional fire-spouting dragon. Kerwin Matthews played the stout-hearted Sinbad in the Technicolor extravaganza, with Kathryn Grant as the princess and Torin Thatcher as the wicked wizard Sacoru. **7TH VOYAGE OF SINBAD** was an immediate success, and fantasy film fans began clamoring for sequels as soon as they left the theater. Well, it took time for their wish to be granted—some 15 years, in fact—but that long-overdue Sinbad sequel is finally about to arrive.

THE GOLDEN VOYAGE OF SINBAD is the title, and Ray Harryhausen is again the man behind the monsters and magical

White visions of John Phillip Law as he appeared in BARBARELLA hang around overhead. Law as Sinbad, accompanied by lovely, loyal slave girl Margiana (Caroline Munro), steers him apart for yet another rugged confrontation. All in a day's work if you happen to be Sinbad the Sailor, that is.

mayhem. In addition to creating the special effects in the film, Ray also came up with the original story and served, along with Charles H. Schneer, as the film's co-producer. Gordon Hessler, who has directed **THE OBLONG BOX, SCREAM AND SCREAM AGAIN, CRY OF THE BANSHEE**, and **MURDERS IN THE RUE MORGUE**, signed on to handle directorial chores for the Sinbad sequel. Replacing Kerwin Matthews in the title role is John Phillip Law, with Caroline Munro and Tom Baker as the princess and the evil sorcerer, respectively.

SINBAD SETS SAIL

In **THE GOLDEN VOYAGE OF SINBAD**, the courageous captain will be battling a whole new line of unusual adversaries, including a single-eyed Centaur, an ambulatory six armed statue, a tribe of primitive green men, a Siren who comes to life and leaves the ship's prow, a gruesome griffin, and a hassling homonculus, and, of course, the bad Prince Koura, evil sorcerer supreme. According to Columbia Pictures reps, of all the above enemies the green men presented the greatest problem. Producer Schneer had a hard time deciding on a color for them, and ran through dark brown, yellow, red, and black, before finally settling on green to avoid any unintended negative racial implications

The Temple of the Oracle serves as the site of a fierce battle that rages between Sinbad and a giant club wielding Centaur. We don't know what the outcome of the struggle will be, but the Centaur's one horse we wouldn't put our money on

The single-eyed Centaur is Harryhausen's answer to the Cyc ops character he created for the earlier Sinbad effort THE 7TH VOYAGE OF SINBAD As a figure of fright the Centaur certainly succeeds in being every bit as formidable as the Cyclops

Another of Prince Koura's and Harryhausen's amazing inventions: a six armed statue with a long, sharp sword in every fist! Here Sinbad and a fellow sailor engage the ambulatory statue in mortal battle. What else would you expect them to do . . . shake hands?

THE GOLDEN VOYAGE OF SINBAD took over three years to write and prepare ... which still doesn't account for the other twelve years. Principal photography took place in Spain, with much of the filming done on the island of Mallorca off the Spanish Coast, using many of the same locations employed in the first Sinbad epic. Among the production chores was the construction of an exact replica of a 14th century Arabian ship, built by production designer John Stoll from photos and models in London's South Kensington Museum. The involved process of making stop-motion photography tests, traveling mattes and the other necessary animation ingredients also explained the length of **SINBAD**'s production time.

While the story is essentially a simple one, involving Sinbad's efforts to restore a kingdom to its rightful ruler and defeat the villainous wizard Koura, like any epic adventure tale the magic of **THE GOLDEN VOYAGE OF SINBAD** lies in its elaborate scenes of daring battles, mythical creatures, and myriad feats of a fantastical nature. Like any epic hero, the stalwart Sinbad must overcome overwhelming odds in order to set things right, vanquishing all villains and monsters who would stand in his way. The Sinbad story provided many fine moments of strange adventure in the original **7TH VOYAGE OF SINBAD** and, with Harryhausen again at the helm, there's no reason to assume that **THE GOLDEN VOYAGE OF SINBAD** won't match or, hopefully, even outdo its highly-praised predecessor. It's only too rare that ample time, money, and especially care are lavished on a fantasy film, and we at TMT hope that **GOLDEN VOYAGE** will live up to its promise. ■

THE GOLDEN VOYAGE OF SINBAD (1973) Columbia Pictures. Produced by Charles H. Schneer. Visual Effects directed by Ray Harryhausen. Screenplay by Brian Clemens, based on a story by Clemens and Harryhausen. Directed by Gordon Hessler. Starring John Phillip Law (Sinbad), Caroline Munro (Margiane), Tom Baker (Koura), Douglas Wilmer (the Vizier), Martin Shaw, Kurt Christian, Takis Emmanuel, John D. Garfield, Gregoire Aslan, Aldo Sambrell. Filmed in Dynarama. □

MONSTER TIMES BOOKSHELF

THE MONSTER TIMES BOOKSHELF is the only place where you can pick up all your favorite items in the horror, fantasy and comic field. We've got the best bargains around, put them all under one roof, and we're just waiting for you to pick out your favorites!

FRANKENSTEIN

FRANKENSTEIN Mary Shelley's classic monster in paperback format plus 25c.

KARLOFF OF THE MAN THE MOVIES THE MONSTER Boris Karloff fan's own page in this 8½ x 11 paperback. Bound to please. Photos, movies, synopses and much more. Only $1.50 plus 25c

BORIS KARLOFF DIGEST. Twelve stories of Karloff and other chillers in this digest size publication. Great bargain at only 75c plus 25c

KARLOFF Karloff and Lugosi together in the greatest of them all. Boris Karloff's interesting treatment of an interesting man. Only $6.00 plus 50c

THE FRANKENSCIENCE MONSTER New book by Forrest J. Ackerman. Horror hound rag of the first water. Illustrated by the man who knows. Only $1.00 plus 50c

VAMPIRE BOOKS

VAMPIRES another bloodthirsty look at vampires and lovers. Stories and poems of vampires of history. But the greatest tale of vampires of them all. Great buy for only $2.00 plus 25c

DARK SHADOWS DIGEST. Based on the T.V. show and the game from DARK SHADOWS published regularly by Gerald. DARK SHADOWS LIVES. Hoot! Only 75c plus 25c

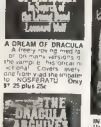
VAMPIRES AND OTHER GHOSTS A fine, hard back book illustrating the history of the vampire and other ghosts. Interesting and well done. The author of MONSTERS FROM THE MOVIES. $5.00 plus 50c

DRACULA Bram Stoker's classic novel of the vampire. Only $1.00 plus 25c

TRUE HISTORY OF VAMPIRES a new book by Don Glut in paperback. Lots of interesting stories of history. A fast paced book and many pix. Only $1.00 plus 25c

A DREAM OF DRACULA A many-colored movie book with artwork of the vampire in his original setting. Covers every one from yesterday to today. Only $1.25 plus 25c

IN SEARCH OF DRACULA 323 pages. Nonfiction book with many pictures detailing a search for the real Draculas of history. Only highly recommended. $1.50 plus 25c Only $1.00



DRACULA ARCHIVES The remarkable history of The House of Dracula come to life. 256 pages of thrilling vampire lore. Only $1.00 plus 25c

DRACULA RETURNS Professor Powers tried to ancient Transylvania bring back a new breed of evil spores or spawn. Only $1.00 plus 25c

DRACULA'S BROTHERS The kind of his brand new book that will have everyone talking and reading this month. Only Dracula can stop them but at the cost of Only $1.00 plus 25c

THE HANDS OF DRACULA It was just a game but the results were deadly and so were the players. Only a vamp could play such a game. Only $1.00 plus 25c

DRACULA'S GOLD Two couple are found dead and vampires are suspected. Dracula becomes prime suspect. Only $1 plus 25c

GHOULS AND THINGS

POLTERGEISTS Giant book packed with the history and stories of the ghosts and by ghosts for the unenlightened. Well illustrated and interesting reading. Only $2.00 plus 75c

WIZARDS, MAGICIANS AND SORCERERS a good book dealing the history of the world's wizards and sorcerers. Today's world. Only $2.00 plus 25c for this illustrated paperback

WEREWOLVES Sink your teeth into the stories told and retold about the legendary werewolves of history. Our thirteen favorite werewolves starring Tom Chaney. Only $2.00 plus 25c

MUMMIES Page back through the history of mummies from beginning to today. A survey of mummies! Many illustrations. Only $1.00 plus 25c

STRANGE MONSTERS AND MADMEN Stories of the strangest people of the world's most mixed up creatures. Paperback. Over 140 pages. 75¢ plus 25¢

VAMPIRES WERE WOLVES AND GHOULS The enigma of human monsters explored in this 150 page paperback. Stories on Colorado cannibals and many others. 75¢ plus 25¢

HORROR MOVIES

PICTORIAL HISTORY OF HORROR FILMS Dennis Gifford's latest work and greatest. Over 400 photos in a giant hardbound book with interior color and time test and stills. Only $5.00 and 50c postage. A super bargain!

DAYS OF THRILL AND ADVENTURE Dean's the serials from Ace Drummond to Zorro. Many movies and stills by Peter Bart. Lot of fun only $4.50 plus 50c

FOCUS ON THE HORROR FILM Schultz's look at the horror film genre from all angles. Well chosen stills and text. Here was horror in the 40's. $2.50 plus 50c

MOVIE MONSTERS Dennis Gifford's giant picture-book with hundreds of stills from the horror and sci-fi greats. Real bargain at only $2.00 plus 50c

MONSTERS FROM THE MOVIES Entertaining horror paperback with sparkling text and many stills. Here's a real bargain at only $2.00 plus 50c

FILM BOOKS

THE GHOULS 400 pages of movies of horror movies are covered in depth! Introduction by Peter Haining, essays by Lee Marvin pictures and a good bargain, only $1.25 plus 25c

CINEMA OF THE FANTASTIC Perhaps the best movie book ever to hit the horror and fantasy scene. Here are movies and more $10.00 plus $1.00

HORROR IN THE CINEMA One of the classic works on the horror field. Fine writing and unbelievably complete movie coverage. Chosen 3rd by Mon 25 plus 25c

THE HOUSE OF HORROR The complete history of HAMMER Films with a filmography from 1935. Also Hammer's Dracula

YOU MUST BE OVER 18 TO PURCHASE THIS BOOK Hot, sizzling sex please $8.00 plus 50c

ILLUSTRATED HISTORY OF THE HORROR FILM Carlos Clarens' classic book. One of the best movie books. This is only the first of the history of horror movies and fantasy. The B line with Karloff, Lugosi $3.00 plus 50c

TERRORS OF THE SCREEN 122 page hardcover book covering all of the movies classic fans love to hate. Frankenstein, Dracula, Wolfman and more. The book is a classic in its field. $6.00 plus 50c

LON CHANEY MONSTER FILLED THE MOVIES. A fine hardback book dealing with the sets and times of the greatest monsters of the cinema screen. A must for Lon Chaney fans. The book is filled with many interesting facts and exciting tales. $6.00 plus 50c

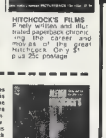
THE THRILLER A fine Boris Karloff hardback telling many of the greatest horror and suspense films of all time. Bogie, Bacall, Dawn, Grant and all the great ones. Only $2.75 plus 50c

HITCHCOCK BOOKS

THE FILMS OF HITCHCOCK A slick paper picture-book examined all films of Alfred Hitchcock. Many stills and photos. Only $2.50 plus 50c. A great buy!

FOCUS ON HITCHCOCK Examined, 180 pages focus on the films of Hitchcock. An interesting look at many Anderson Peter Bogdanovich and others. Only $2.50 plus 50c

HITCHCOCK BY TRUFFAUT An oversized book on Hitchcock by horror master Truffaut. Many stills and Hitchcock interview $4.00 plus 50c



HITCHCOCK'S FILMS Finely written and illustrated paperback covering the career and movies of the great Hitchcock. Only $1.25 plus 25c postage

Alfred Hitchcock excites fear in the hearts of his readers and watchers the world over. His movies are horror classics. His television shows unique. Now two collections of tales edited by Alfred Hitchcock are available

LET IT ALL BLEED OUT The plot thickens

MORE STORIES FOR THE NERVOUS 75¢ plus 25¢

NOSTALGIA BOOKS

CHARLIE CHAPLIN CHAPLIN A super special magazine devoted to the life and complete film history of Charlie Chaplin a living legend. Only $2.00 plus 50c

THE BUTTON BOOK A 250 page giant of Chaplin memorabilia. Rare photos and stories in one volume. Only $6.00 plus 50¢

NEW HORROR SERIES

THE FRANKENSTEIN HORROR SERIES This set is a group of original new stories that follow the tales of the prime monsters and their heirs, as they reemerge from the past to battle against the Unspeakable and the Undead. All the covers are by Gray Morrow too! Each is only 75¢ plus 25c

THE HOSPITAL HORROR Dodd Binder

THE CURSE OF QUINTANA ROO by Mart Crowley

GHOUL LOVER - by Robert Tralins

SEVEN TICKETS TO HELL A. Moore Williams

THE FRANKENSTEIN WHEEL by P.W. Fairman

THE MARROW EATERS Harris Moore

THE NIGHT OF THE WOLF by Frank Belknap Long

THE BEAST WITH THE RED HANDS by Sidney Stuart

ORDER FORM

THE MONSTER TIMES BOOKSHELF, P.O. Box 595, Old Chelsea Station, New York, New York 10011

THE MONSTER TIMES BOOKSHELF Box 595, Old Chelsea Station, New York, N. Y 10011 Check the items you wish to purchase. Please include full amount with purchase, no C.O.D.'s New York State Residents MUST add 7% sales tax on all items. Book price and postage charge noted in brackets. Several books can be purchased only those 18 or over

NAME _____ AGE _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

TOTAL PRICE OF BOOKS $ _____

N.Y.S. RES. ADD 7% $ _____

POSTAGE COSTS $ _____

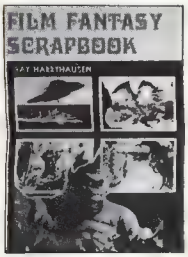
TOTAL ENCLOSED $ _____

FRANKENSTEIN 75¢ & 25c
KARLOFF "THE MAN" $1.50 & 25c)
BORIS KARLOFF DIGEST (75c & 25c)
KARLOFF (68.00 & 50c)
THE FRANKENSTEIN MONSTER $1.00 & 25c
POLTERGEISTS $2.00 & 25c
MAGICIANS AND WIZARDS $2.00 & 25c
WEREWOLVES $2.00 & 25c)
MUMMIES ($1.00 & 25c
STRANGE MADMEN AND MONSTERS 75c & 25c)
VAMPIRES AND WEREWOLVES (75c & 25c)
VAMPIRES $2 & 25c
VAMPIRES AND GHOSTS 75c & 25c
VAMPIRES AND OTHER GHOSTS $3 & 50c)
DRACULA 75¢ & 25c
TRUE VAMPIRES ($1.00 & 25c
A DREAM OF DRACULA $1.25 & 25c
IN SEARCH OF DRACULA $9.00 & $1.00)
THE DRACULA ARCHIVES ($1.00 & 25c
DRACULA RETURNS $1.00 & 25c
DRACULA'S BROTHERS $1.00 & 25c)
DRACULA'S GOLD ($1 plus 25c)
THE HAND OF DRACULA $1.00 & 25c)
PICTORIAL HISTORY OF HORROR MOVIES $6.00 & 50c)
DAYS OF THRILLS AND ADVENTURE ($4.00 & 50c
ILLUSTRATED HISTORY OF HORROR $3.00 & 25c)

HORROR IN THE CINEMA $1.25 & 25c)
FOCUS ON THE HORROR FILM ($2.50 & 50c)
HITCHCOCK'S FILMS $1.25 & 25c
HITCHCOCK BY TRUFFAUT $4.00 & 50c
FOCUS ON HITCHCOCK ($2.50 & 50c
FILMS OF HITCHCOCK $2.50 & 50c
LET IT ALL BLEED OUT 75c & 25c
MORE STORIES FOR THE NERVOUS (75c & 25c
THE GHOULS ($1.25 & 25c)
CINEMA OF THE FANTASTIC ($10 & $1
MOVIE MONSTERS $2.50 & 50c)
TERRORS OF THE SCREEN ($6.00 & 50c)
MONSTERS FROM THE MOVIES $2.00 & 25c
TERRORS OF THE SCREEN ($6.00 & 50c
THE THRILLER ($2.75 & 50c)
GREAT MONSTERS FROM THE MOVIES ($6.00 & 50c
CHAPLIN $2.00)
THE BUTTON BOOK $6.00 & 50c
THE HORROR HOSPITAL 75¢ & 25c
THE CURSE OF QUINTANA ROO 75¢ & 25c
GHOUL LOVER 75¢ & 25c
SEVEN TICKETS TO HELL 75¢ & 25c
THE FRANKENSTEIN WHEEL ($6.00 & 50c
THE MARROW EATERS 75¢ & 25c
THE NIGHT OF THE WOLF 75¢ & 25c
THE BEAST WITH THE RED HANDS 75¢ & 25c

LARRY TODD

Not only does animation ace Ray Harryhausen have a new movie coming out, but he's also authored a book entitled FANTASY FILM SCRAPBOOK. Before your rush out and lay your 15 dollars (that's right: 15—count 'em—15) down for the book, we suggest you check out the following thumbs-down review first.



FILM FANTASY SCRAPBOOK BY Ray Harryhausen published by Barnes/Tantivy $15.

Incredible as it may seem, Ray Harryhausen, the master himself, animation's answer to Prometheus, has laid an enormous egg which dwarfs even the fabricated one his two-headed Roc creature inhabited back in 1958's **7TH VOYAGE OF SINBAD** The eagerly-awaited **FILM FANTASY SCRAPBOOK** is a 118-page booklet featuring press releases and newspaper ads from all of Ray's epics coupled with a few generalized reminiscences from the author. It is all quite interesting, but for the abominable sum of $15 one expects—and demands—a heckuva lot more from the foremost special effects genius of the fantasy film industry

Actually, to be fair, there are some bits of valuable information scattered throughout the book Harryhausen carefully examines each film and makes a valiant attempt to explain in common English the intricate stop-motion techniques of his trade. What disturbs the irate (and penniless) reader is that all these facts could have been easily transposed into a 60-page magazine—for about 75¢.

At least the book's layout is not unexpected it is, as the title suggests, a literal scrapbook It tries to come off as an informal sort of family photo album, catalogung the development of Ray's monstrous creations as well as tracing the career of the master animator Unfortunately, like so many family albums I've had the displeasure of seeing, it is poorly orchestrated Entire pages are wasted on badly reproduced newspaper ads. When frame blow-ups are offered, they are scratchy and unclear. (The lighthouse sequence from **THE BEAST FROM 20,000 FATHOMS** appears as if it were photographed during a snowstorm.) The stills that monopolize most of the pages are, to say the least, extremely familiar to film fans.

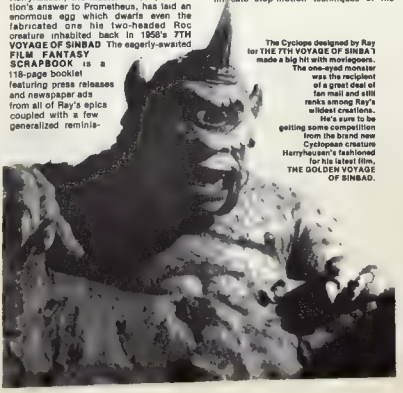
This brings us to an interesting paradox: who buys the **FILM FANTASY SCRAPBOOK?** Judging from the book's high price and skimpy look, I maintain it is the fans who are expected to do the purchasing. Certainly the publishers intended to bilk this market with Mr. Harryhausen's good name (I bought the book sight unseen because of the author.) Now assuming this is a work intended for fans, its deficiencies are even more insulting. Harryhausen, a film buff himself, should realize that wasting full or half pages on stills printed hundreds of times elsewhere is callous and unprofessional. And if the publishers have the gall to maintain that this book was not intended for fans, they are only fooling themselves Non-fans don't spend fifteen bucks for a handful of pages written by a chap with the unlikely name of Ray Harryhausen

As far as the actual writing goes, the author exhibits a clear, likeable style, well-suited to his purpose. Content wise, there are a few flaws (I s . "The Saturday Evening Post story was hardly long enough for a feature film in itself In the completed film, **BEAST FROM 20,000 FATHOMS,** only the title was used..." As all Ray Bradbury fans know, the original story was entitled **THE FOGHORN**) But these are basically negligible. There are many fascinating observations on stop-motion and animation techniques here too. Too bad they are wasted on such a simple, disappointing, and exorbitantly priced book.

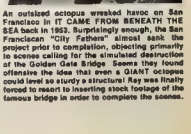
■ **Gary Gerani**

A very rare still of one of the "insect moon men" who appeared in Ray's 1955 British-made production of H.G. Wells' FIRST MEN IN THE MOON, and one of the book's more interesting visuals

Ray plays with miniature dinosaur designed for Irwin Allen's ANIMAL WORLD (1956), a semi-documentary about Life before Man. "2 Billion Years in the Making!" ran one clever catchlines used to advertise the film



The Cyclops designed by Ray for THE 7TH VOYAGE OF SINBA'I made a big hit with moviegoers. The one-eyed monster was the recipient of a great deal of fan mail and still ranks among Ray's wildest creations. He's sure to be getting some competition from the brand new Cyclopean creature Harryhausen's fashioned for his latest film, THE GOLDEN VOYAGE OF SINBAD.



An outsized octopus wreaked havoc on San Francisco in IT CAME FROM BENEATH THE SEA back in 1953. Surprisingly enough, the San Francisco "City Fathers" almost sank the project prior to completion, objecting primarily to scenes calling for the simulated destruction of the Golden Gate Bridge Seems they found offensive the idea that even a GIANT octopus could level so sturdy a structure! Ray was finally forced to resort to inserting stock footage of the famous bridge in order to complete the scenes.

the Monster Scene

In keeping with the current revival of things macabre, all the eerie ephemera that's been appearing lately in places where madmen normally fear to tread will be duly reported in this irregular column, THE MONSTER SCENE . . . brought to you by your friendly fiends-on-the-field at TMT. (. . . listen for the sound of applause)

KONG GOES TO POT

King Kong climbs again . . . this time in a crudely drawn but appealing handbill for Petrazebie, Inc. (old MAD readers will appreciate that), a Brooklyn Heights pottery studio located at 30 Joralemon Street. While Kong fans might grow disheartened at seeing the King trade Fay Wray for a flower vase, the handbill does contribute another item to the ever-expanding collection of King Kong ephemera, although what it will do to property values in that fashionable Brooklyn area has yet to be determined. ■

DEEJAY DIGS THAT

Elephantine-memoried Fun City jazz fiends can still recall the days when Al (Jazzbeaux) Collins reigned on local radio, supplying their ears with cool music and snappy patter. Well, Jazzbeaux's alive and well and living in Pittsburgh, where he hosts an early morning rock & gold show on WIKZ. A devoted monster movie and Star Trek fan, the bearded bespectacled deejay has lately taken to reading sections of THE MONSTER TIMES over the air. For his laudatory, public-spirited efforts to educate Pennsylvanians in the ways of the monstrous and macabre as would like to make it known to one and all that we are officially proclaiming Jazzbeaux the TMT Honorary Monster Maven of the Month. A highly-coveted honor that the likes of Wolfman Jack would doubtless give his eyefangs for. Keep up the good work, Jazzbeaux, and remember: you have a friend at THE MONSTER TIMES. ■

FUN CITY SIMIAN

In this American Express ad that appeared in the May 15, 1972 issue of NEW YORK Magazine, Kong's re-pleased Fay with a set of sealing utensils. The copy begins, "Even its severest critics have to admit to one singular advantage of this jungle-away either: no matter where you are, you're seldom further than a coconut's throw from a great restaurant." The ad didn't appear that often, and rumor has it that representatives from the mayor's office requested its removal on account of because they didn't like that "JUNGLE" crack. Local politicians seem to be very sensitive on that score, maintaining that crime in the streets and corruption in office are unmentionable ingredients in every urban stew. Personally, we think Kong has the right idea: the top of the Empire State Building is probably Fun City's tallest spot. ■

RETURN OF THE MONSTER MASH

Musical monsters are really making the scene again! Last time, you may remember, we told you about a gruesome group in grotesque garb called The Children of the Night, who've been knocking 'em dead at Long Island. The recent success of the Monster Mash revival has now resulted in the release of Bobby (Boris) Pickett's MONSTER MASH album—complete with a redesigned cover by artist Mike Kaluta—the better a new generation of fright freaks can hear such terrific tunes as "Blood Bank Blues" "Sinister Stomp," and "The Transylvania Twist." In fact, Landen Records was so anxious to re-release the album originally recorded on the Garpax label, that, while remembering to include a recent photo of Bobby Pickett they forgot to update the liner notes, reprinting instead the same notes that appeared on the first album. According to the album copy then, Bobby Pickett is still 22 years old . an impressive feat, that! ■

MONSTERS THAT MELT IN YOUR MOUTH

We've seen monsters employed to peddle all kinds of perverse products in the past, but this is going too far. Bristol Myers has recently exploited monsters to sell—of all things—vi-a-mins! As every TMT reader knows, monsters make it a point to shun health like the plague, and we're sure that no self-respecting monster will take kindly to these MONSTER Multiple Vitamins in co-artful "super-umptious monster shapes that can be "chewed or dissolved in the mouth." Next thing you know we'll see vampires hawking suntan lotion! ●

"I'm the monster's wife . . . can I help you?"

MRS. MONSTER

This clever cover made a hit with 1973 issue of PLAYBOY and takes a "M" starter who'll laugh at anything healthily mundane approach to a well-once it appeared in the September worn monster movie cliche. ■

TMT TV CARTOON GUIDE

TMT is proud to welcome to its pages the eminent M.C. Richards, a name that stands for high quality and integrity (and a man who'll stand for just about anything), who has passed the past few Saturday mornings viewing the latest crop of TV animation epics and making copious notes. The ever-popular M.C. ('M' to his friends) turned in this revealing round-up of the new cartoon shows, an article brimming with vim, verve and insights aplenty, and which begins below...

Loving cartoons and an mation is one thing. Getting up at 8.00 a.m. in the morning three consecutive Saturdays to view the new programs is another. At that ungodly hour, the eyes are bleary, the head and mind cloudy and muscles unresponsive. It's a chore simply find ng the on/off knob of the telev sion set.

Adversities aside, the stalwart TMT staff plowed through 15 hours of an mated cartoon programs, hundreds of commercials and even one or two drowsy spells to bring you the following capsule reviews of the new Saturday morning network offerings

INCH HIGH PRIVATE EYE (8 30 a.m. NBC)—The idea of an inch-high person is not new, the premise of a trench coated private eye is not new, the concept of a bumbling investigator is not new. We will, however, admit that the inch-high, trench coated, inept private eye is new. Unfortunately, the concept doesn't make it in this boring half hour cartoon program. Much of the comedy is stale, mainly because it was patterned after the old **GET SMART** program and it lacks the comic ability of Don Adams. This is no show to get up for

SUPER FRIENDS CARTOONS (8 00 a.m., ABC)—Superman has never looked so bad. Batman has gone camp again, and Aquaman looks like a fop pish Robert Redford. The voices are atrocious, the drawings are rotten and the stories inane. This new entry, based loosely on the characters from the **JUSTICE LEAGUE OF AMERICA** comic book is total ly without good points. Despite al however, the 70 market A.C. Nielson rating showed **SUPER FRIENDS** to be the highest rated show n the 9.00 a.m. to 12 00 a.m. time s-lot. You figure it!

ADDAMS FAMILY CARTOONS (9 00 a.m., NBC). Charles Addams is one of the world's most respected cartoonists. His drawings for **THE NEW YORKER** and **HARPER'S** have become a part of Americana. This adaptation of the Addams characters is the third for televis-on (preceded by two live-action programs of short duration) and captures a good bit of the Addams charm. The depiction of the Addams children is impeccable but as for Mortic-a, Uncle Festus, Lurch and the rest, not as much can be said. Despite the spooky animation, the story line is good (if not as sophisticated as the Addams' draw ngs) and the half-hour entry is a good show

EMERGENCY + FOUR CARTOONS (9.30 a.m., NBC)—Imagine, if you can, a Jack Webb production turned into a cartoon. That's exactly what **EMERGENCY + FOUR** is. Drawing off the live action program **EMERGENCY!** (starring Julie London), this cartoon version adds four children and carries on in typical Jack Webb style. This entry helps to explain why **SUPER FRIENDS** was rated so highly

MY FAVORITE MARTIANS (10 00 a.m., CBS)—This is another of the live-action spin-offs. **MY FAVORITE MARTIANS** is an adaptation of the old Bill Bixby sit-com of several years ago. It isn't all that bad for a cartoon program, but it's up against heavy opposition in **LASSIE'S RESCUE RANGERS**, which finished number one in the time slot

BUTCH CASSIDY CARTOONS (10 00 a.m., NBC)—Still another spin-off this time of the **BUTCH CASSIDY AND THE SUNDANCE KID** movie. The animation is passable, the dialogue mildly amusing (if anything can be amusing, however mildly, at ten in the morning), and the story line solid and entertaining. However, it was destroyed in the Nielson ratings finishing a poor third behind **LASSIE** and **MY FAVORITE MARTIANS**

The NBC morning line-up lined up!

LASSIE'S RESCUE RANGERS (10 00 a.m. ABC)—Kiddies have watched Lassie for the last 20 years, and this spin-off from the program should continue entertaining the younger television watchers. Nothing much can be said for the animation and the story line is negligible, but that doesn't seem to matter. It's Lassie—and that's all the young ones will need to know

STAR TREK (10 30 a.m., NBC) We could go on for pages about this long-awaited spin-off from the **STAR TREK** live action program, but we'll try to contain ourse'ves. The animation is pretty, even though it is of the "limited an mation" variety. The problem is that it is probably too pretty for the time slot. It didn't have to be so complete to capture the audience. The story lines (we watched the first two episodes of this show) are interesting although considerably lowered in sophistication from the level of the live action program. To substitute for the lower level, the dialogue was incredibly pyrotechnic. In all, the show was probably the best of the new Saturday morning offerings. However **STAR TREK** was decimated in the 70 market Nielson ratings finishing a poor third behind the CBS and ABC entries

JEANNIE (10 30 a.m., CBS)—Yea, still another live action spin-off. The original show, **I DREAM OF JEANNIE**, the sit-com starring Barbara Eden and Bill Daily, was inane. The cartoon is little better. We'd all be better off spending our time reading **ALI BABA AND THE 40 THIEVES**

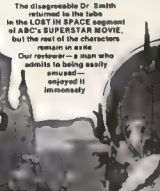
GOOBER AND THE GHOST CHASERS (10 30 a.m., ABC)—Definitely not in the same class as **SCOOBY DOO**, but it's not bad. The animation is limited, but the story lines are fairly good and the show is entertaining. It's not a bad way to spend a half hour

SUPER FRIENDS CARTOONS is based loosely on the old **JUSTICE LEAGUE OF AMERICA** comic, but hardly does justice to the original

The med, svelte version of Wonder Woman, for one, is quite a comedown from the strong-hearted Amazonian heroine found in the comics

Superman's back in action, in animated form, in ABC's **SUPER FRIENDS CARTOONS**, but you'll have to be an early bird if you want to catch him these days. The show runs every Saturday at 8 a.m. in the morning!

The new animated **STAR TREK** got mixed reactions from fans. Our own reviewer fooped for the rest of the early a m. animation epics but found it less inspiring than the original ST



The disagreeable Dr Smith returned to the tube in the **LOST IN SPACE** segment of **ABC's SUPERSTAR MOVIE**, but the rest of the characters remain in exile. Our reviewer—a man who admits to being easily amused—enjoyed it immensely

SPEED BUGGY (11 00 a.m., CBS)—Let us explain about this marvelous car, **SPEED BUGGY**. It can talk; it can think. It engaged a bull in a bullfight, it used its front fenders as arms to wave the red flag; it had a crush on a teenage girl, and, it can lasso a cattle rustler. And you want to know if **SPEED BUGGY** is a good program?

SIGMUND AND THE SEA MONSTERS (11 00 a.m., NBC)—This is a live-action and animated series starring Johnny Whitaker (formerly of **FAMILY AFFAIR**). The premise is interesting enough, and Johnny Whitaker is a good actor. The problem seems to be an orderly and believable transition from live action to animation. It's up against ABC's **BRADY KIDS** and many independent stations run **SOUL TRAIN** against it, and that bodes badly for it in the Nielsons

MISSION MAGIC (11:30 a.m., ABC) This program stars rock singer Rick Springfield in animated form. It's a horrible little vignette, and it's obvious ABC is hoping Springfield's bubble gum parade of fans will follow him to the cartoon program. The program also features a teacher, which named Miss Tinkle. She owns a cat named Tut-Tut who spends most of his time as a statue. The program's saving grace is one of the kids. His voice is the same as the voice of Jamie Donald's **FAT ALBERT AND THE COSBY KIDS**. It made the half-hour bearable. We admit to changing channels during the program to catch a **PINK PANTHER** cartoon or two on NBC

SUPERSTAR MOVIE. "Lost in Space" (12.00 p.m., ABC)—Unlike **STAR TREK** which utilized the voices and characters of the live-action program, ABC opted to throw out all the original characters except Jonathan Harris (as the disagreeable Doctor Smith). Which means we were spared Bill Mumy, Angela Cartwright, June Lockhart, Guy Williams and all the others and were allowed to savor the magnificent Jonathan Harris. We ignored the new characters (children of the original crew) and the animated robot and had a great time. ■

IN MEMORIAM

GLENN STRANGE
1899–1973

MONSTER TIMES BOOKSHELF

THE MONSTER TIMES BOOKSHELF is the only place where you can pick up all your favorite items in the horror, fantasy and comic field. We've got the best bargains around, put them all under one roof, and we're just waiting for you to pick out your favorites!

MOVIE MONSTERS

TALES FROM THE CRYPT! Fifty-two selection of the goriest stories from Gaines, Feldstein, Orlock, Orlock, Ingels, Crandall, Davis, Craig, Wood, Williamson, Kamen, Evans, Ward, Kurtzman, Elder, Severin, Krigstein, Jones, Feldstein

Whenever FROM HELL IT CAME appears on Fun City TV (which is more than often enough), Howard Thompson, The New York Times' capsule film reviewer, dismisses it with a brusque "Back send it." While we at TMT can always be counted on to staunchly defend any worthwhile fantasy film effort, we have to concur with Mr. Thompson's appraisal of this filmic failure. Here to give a lengthier, but equally brusque critique of that 1957 opus is TMT scribe David Stidworthy...

FROM HELL IT CAME

by David Stidworthy

[AND TO HELL RETURNETH...]

A likely candidate for the most original -and, I may add, the most ridiculous- monster of the late 50's Horror Craze has to be the Tabanga. What's a Tabanga? A spin-off of the Rhumba? No, the Tabanga was the native name of the tree creature whose roots sprang from the anything goes imagination of Richard Bernstein, author of **From Hell It Came.**

This is one of those So Bad It's Good movies; you know, the kind that make you feel guilty for having a good time watching them. The story only sounds half bad in print:

South Sea island prince Kimo (Gregg Palmer) is executed by the new self-appointed tribal chief (Baynes Barron) and the witch doctor (William Swan) because of his hospitality to a pair of scientists with better medicine than any the charlatan shaman has to offer. Radiation particles from distant atomic tests are to blame for a plague Dr. Arnold (Tod Andrews) and Prof Clarke (John McNamara) are trying to lick. What they can't lick is the fact that a monster film can't get along without girls, so Central Casting deposits at their doorstep two specimens of feminine talent: Cockney widow storekeeper Meg Kilgore (hilariously overacted by Linda Watkins), who witnessed Kimo's death ritual, and new medic Dr. Terry Mason Tina Carver, blonde, cool, collected and a lousy screamer

The towering TABANGA—a walking tree-man whose bark is every bit as bad as his bite—carries out his plans for revenge while Doctors Mason (Tina Carver) and Arnold (Tod Andrews) instruct a native girl to turn the other radiation-scarred cheek in Dan Milner's FROM HELL IT CAME. This 1957 horror opus was the first of its kind ever to feature just such an ambulatory tree—put "that" in your bikini briefs and like it

FROM HELL IT COMES

Kimo swore he would come back from hell for revenge. He also knew of the legend that says when a warrior dies unjustly, his spirit returns in the form of the Tabanga—a gnarled, scowling cross between his body and his vertically buried tree trunk coffin. Since there are no atom bomb blasts to open the film, the presence of fallout or "devil dust" must be justified and we are left in a quandary. is the mighty Tabanga the confirmation of a legend or yet another spawn of nuclear insanity?

The curious researchers dig up the Tabanga from Kimo's taboo gravesite to take their minds off the prospect of being killed by the restless natives. The real asp is not the stuff in the Tabanga's circulatory system but Terry Mason, island nurse. She revitalizes Tabanga with a heart stimulant of her own invention while Arnold attributes Tabby's ugliness to the repercussion of a prenatal trauma: "Maybe its mother was scared by an oak tree." The Tabanga escapes, upsetting all the gear in the lab. Guinea pigs do the smart thing and split from all this while a snake comes up to the surgery table lamp. "Oh," gasps Terry, as if to acknowledge a blunder, "I only wanted it to live." Tabanga stalks the island in search of Kimo's enemies: the chief, the witch doctor and his traitorous mate Kory (Suzanne Ridgeway). About the only action up to now has been a hair-pulling scrap between sultry Kory and a homely maiden who has replaced her in the chief's affections. The other girl wins by default when Tabanga plops Kory into a nice puddle of quicksand.

The Tabanga, waltzing away with Terry, is thoughtful enough to consider bringing Kory some company, but succumbs to fallen arches and takes the plunge backwards into the muck when a serviceman (Mark Sheeler) assigned to guard the doctors sharpshoots a bullet, pushing Kimo's death dagger all the way through Tabby's heart.

BACK IT GOES

Exteriors for **From Hell It Came** were shot in Hawaii. A lot of people connected with the production, many think, should have been shot also. As long as they took the trouble to make it "abroad," they should have at least used local color for the native parts. Gregg Palmer and Baynes Barron are sincere actors: they look embarrassed. When my choice for the firing squad, Tina Carver, tingles her tonsils, we do not hear melodious shrieks like those emitted by Carolyn Craig in **House On Haunted Hill** but a ghastly trumpeting noise that truly assaults even the toughest of ears.

The Tabanga, that rough-housing pile of bark on a lark, looks great—if ohly he didn't waddle so clumsily in the long shots. At any rate he has an I.Q. higher than anyone else in the cast and crew, especially the prologue letterer who spelled zombie as "zombi"! ■

FROM HELL IT CAME—Allied Artists 1957 Directed by Dan Milner Produced by Dan Milner and Jack Milner Screenplay by Richard Bernstein Starring Tod Andrews, Tina Carver, Linda Watkins, John McNamara, Gregg Palmer, Baynes Barron, William Swan, Suzanne Ridgeway □

Inspired by her terror trip to the Land of the Rising Sun, author artist Ruth Martin went to work on the eerie etchings on display here Here we see her interpretation of the mighty GODZILLA giving a fiery what-for to an outsized armadillo as a volcano erupts in the background, during a typical business-as-usual day on Monster Island

Meet Ms. Ruth Martin, world-travelling artist and monster-lover. She presents her impressions of the monstrous Land of The Rising Sun in an article we aptly title:

MEET MS MONSTER

Raw fish, octopus soup, radioactive cockroaches... all this and many more monstrous wonders in the Toy Capital of the World.

Ruth Martin, artist, world-traveler and insatiable monster fan, returned from Japan recently to shock us with the news that the Land of the Rising Sun is "not" made up entirely of miniature cardboard cities after all. In fact, there's a whole civilization there—and one that's long been steeped in a tradition of terror and monsters. Japan has even managed the difficult feat of absorbing the many and varied cultural shocks foisted on it by the West, while still maintaining much of its cultural heritage. Ms. Martin reports on the state of Godzilla's homeland herewith ...

Little did I imagine, as I sat in the bowels of the big mechanical bird, that I was about to be dropped down onto the lush and idyll of fantasy and the bizarre—the big mother ode of monsterdom Japan!

There had, of course, been some small indication of the nature of my destination. For example, that scholarly oriental gentleman sitting three rows back practicing his penmanship with the sharpened four-inch-long nail on his right index finger, dipping into his sleeping companion's jugular for ink. And, in first class, that sleeping couple with the plastic bag over their heads. But then air travel is so boring. And how was I to know of the insanity flourishing outside on the street hidden behind exotic kimonos and black business suits? I would soon find out exactly how Jekyll/Hyde a place Japan is ... where one has a public face and a private face and no mixing of the two, please.

TV TURN-ONS

Being the solid American girl that I am, my first instinct upon entering my hotel room was to turn on the tube. A quick perusal of the channels acquainted me with the following: (1) A samurai soap opera complete with swishing swords, black-wigged hordes, and cowering geishas standing in rice paper doorways. (2) A Japanese-style shindig with athletic youths in Dog Night and "Yeah Man" t-shirts, (3) An animated cartoon of silver-suited super-heroes on Hondas chasing down lily-ring ghosts on bat suits. (4) CLEOPATRA (with Liz and Dick), (5) A fabulous serial with mild-mannered youths in patch-pocket jeans jumping into the air and being transformed into more silver-suited heroes to fight the fiendish mutants in nightmare get-ups racing to battle by cliff's edge! And all in vivid living color! Monsters are obviously a multi-media affair in Japan, prescribed for child and family consumption. For those of us denied our Star Trek and dependent on Chiller Theatre and Creature Features for our weekly monster fix, Japan is a tempting alternative.

An "untogether" apparition of a fire-spewing mummy lends a less than helping hand to a hapless Japanese warrior in another tableau dictated by Ms. Martin's monstrous muse.

Off to a Tokyo dinner of raw fish and octopus soup, I passed through a monstrous maze of small shops exhibiting exotic paraphernalia of unguessable uses. An amazingly homogenous blend of antique lore and tradition and ultra space-land plastic sophistication is everywhere apparent. Standing like sentries in the narrow lanes are astronauts, vampires, and that favorite king of the East, Godzilla. And what are they? Soft drink dispensers! With cups in the knee at child's eye-level!

For heavy-weight dinosaur enthusaists, Japan is a prehistoric garden of delights. There are Godzilla bowling toys, kiddie clothes printed with all our reptilian favorites, and bedroom slippers with Big G. heads instead of the bunnies and bambis found in the west. Plus jewelry and trinkets heralding the scaly ones, and even eating utensils (though I didn't see any monster-loving chopsticks; I guess even the Japanese have their limits).

TERROR TRADITIONS

When and how did all this monster-consciousness begin, you might ask? My first memory is of the Bomb and the dozens of "Man-tampering - with - cosmic-forces = radioactive cockroaches" films made in Japan in the years following the war. There is no doubt that that old fiery mushroom is important in an understanding of modern Japan, so far the only actual victim of atomic abuse. But one trip to a Shinto-Buddhist shrine was enough to convince me that they've been into fantasy for a **long** time. In one temple in Nara (north of Kyoto and the ancient former capital city) lives a ten-story tall Buddha surrounded by horrific henchmen with bulging eyes and tornado- tousled manes, brandishing six-foot-long machetes. The bottom of one of the massive wooden pillars that support the enormous roof (some of these rooves sport exotic religious statuary of phoenixes and sleeping lions—purported to gobble up bad dreams) has been carved out to the exact dimensions of one of Buddha's nostrils, through which the toddlers are encouraged to crawl for extra favor from the "Big Man." The pathways leading up to these temples are often more fabulously bizarre than the temples themselves. You pass under giant carved and painted gateways depicting the adventures of local "leprechauns"—usually of the half man-half something else variety—and all in total 3-D relief.

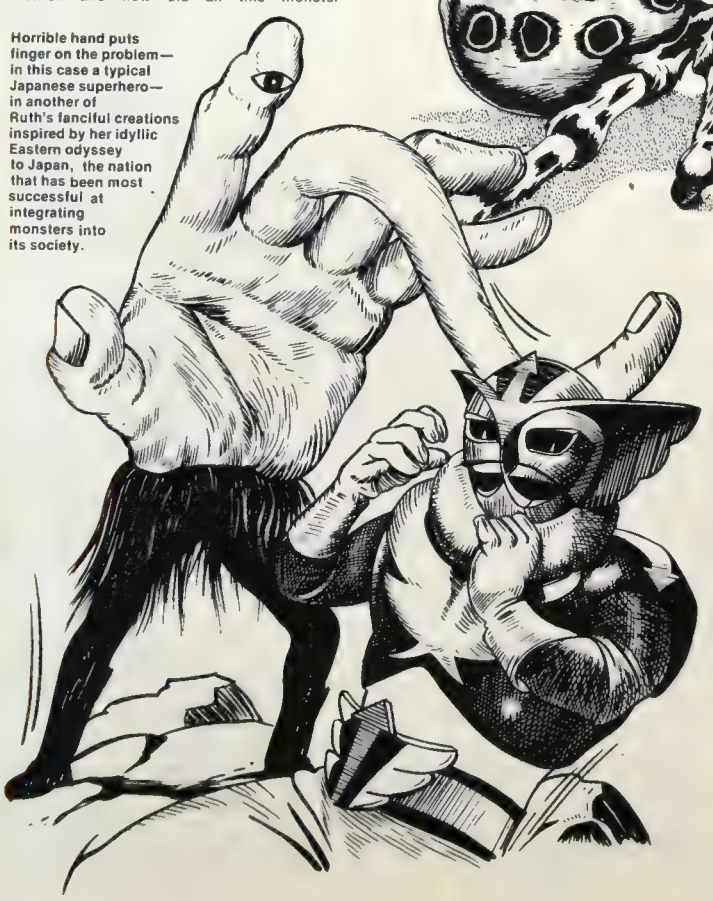
On view at the Emperor's palace in Tokyo is a rope made of hair which is 100 feet long and 8 inches in diameter, a gift of the ladies of the court. It lies in a pile of fat coils in a tall glass box and is a favorite of the many squid-munching visitors. The wooden flooring in the palace—aptly titled the "Nightingale" floor—is constructed to squeak and whistle when trod upon so that spies and uninvited intruders could be detected during nightly raids. (Those old emperors were a paranoid and very crafty lot. They made all the men in the court wear robes many feet too long for them in order to keep anyone from moving too fast!)

GODZILLA & CO.

I tried to do some research on the origins of Godzilla, Mothra, and assorted kin. But the going was tough and the natives mostly just smiled and pretended that they didn't understand my questions. In a Kyoto after-hours discotheque, however, I stumbled onto the only good clue in my search. According to this guy in the discotheque, Godzilla and his friends were locals on one of the less inhabited pearl islands south of mainland Japan. They had sort of a social club in their community that they liked to gather at over the weekends. Apparently they would get fairly loose from inhaling smoke from the surrounding volcanoes and that, in conjunction with sloshing up sake from their crudely made distilleries, was enough to put them in a ravaging mood for urban renewal. But I never did make it over to Monster Island to confirm or deny that contention—no one would tell me where it was!

Giant insects battle it out as MOTHRA swoops down to join the fray. A startling sight for Westerners to behold, but Japanese citizens wouldn't even turn their heads to glance at such a humdrum happenstance.

Horrible hand puts finger on the problem—in this case a typical Japanese superhero—in another of Ruth's fanciful creations inspired by her idyllic Eastern odyssey to Japan, the nation that has been most successful at integrating monsters into its society.



So, at voyage end, I left the Land of the Rising Sun—and Toy Capital of the World—with my pockets full of plastic monster-memorabilia and my heart content in the knowledge that, in Japan at least, respect for kids, fantasy and monsterdom was a way of life. The country that gave us Godzilla, Ghidrah, Rodan, Mothra and all their creature cohorts is truly a monster fan's paradise. ■

RUTH MARTIN

Author Ruth Martin, born in 1949 under the sign of Pisces, is making her TMT debut with this illustrated article about her far-out, far-Eastern trek to the Land of the Rising Sun and Rampaging Monsters. A talented illustrator, designer and writer, Ms. Martin has spent much of her spare time traveling to exotic climes in search of things fantastical and macabre)a pursuit that also led her to the cobwebbed offices of THE MONSTER TIMES). We asked Ms. Martin why she journeyed to distant lands in this manner to chronicle the exploits of strange, unlikely creatures. "Because monsters have been good to me," she told us. Far be it from the likes of us to argue with a statement like that.

DEATH IS A WAY OF LIFE! Part II

Too many people feel that death is just like life ... that it only happens to "other" people. Well, it does seem to happen an extraordinary amount of times in horror films, as TMT Deathmaster Rob Comorosky demonstrated last issue. This time Rob returns with more grave monster movie scenes in which monsters, madmen, and other assorted fiends and their violated victims expire in a multivariety of ways at the hands of harried screenwriters ever-desperate to prove that DEATH IS A WAY OF LIFE.

By ROB COMOROSKY

AIP's DR. PHIBES films introduced many an eerie innovation to the art of screen violence. Here one of several unfortunates on the good doctor's enemy list meets his end in the embrace of a man-eating plant.

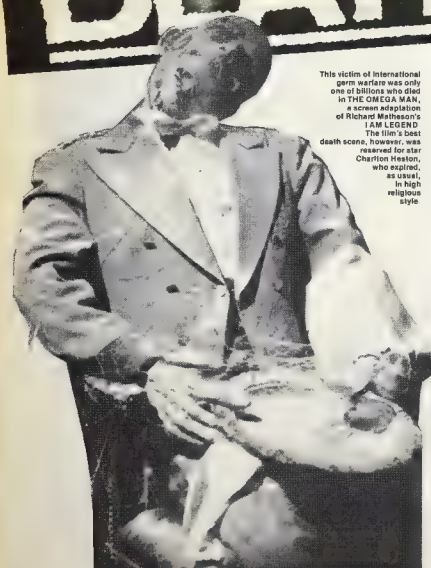
Death in the horror film is often incredibly bizarre. Perhaps the most inventive screen deaths were those carried out by Vincent Price in the Phibes films. In the first, **THE ABOMINABLE DR. PHIBES**, Price kills using the curses Egypt suffered at the hands of Moses. This clever concept provided many fine moments of monstrous movie mayhem.

Price kills a set of doctors because they failed to save his wife, and in self righteous anger, destroys them in religious fashion. One is mauled by bats, another by rats, and yet another by hail. One of the most gruesome murders involves locusts. Phibes spills a sweet, viscous liquid over the face of a slumbering girl and looses the hungry locust upon her. They feast upon her flesh, leaving naught but bones and hair behind.

The curse of frogs is creatively carried out. A doctor is given a mask of a frog to wear during a masquerade, and, as the evening wears on, the mask tightens, and the final result is strangulation. The other doctors are subjected to thousands of bees, and a statue of a unicorn which impales one doctor with its lone horn.

The film proved so popular that a sequel titled **DOCTOR PHIBES RISES AGAIN** was quickly filmed, and once again Price gets to commit more murders. This time the murders follow no religious route. One man is squashed into a foot by one foot cube, one stung by a scorpion, while yet another has the dubious honor of being thrown overboard in a giant gin bottle. The murders got a bit far out, but proved popular enough. Vincent's latest, **THEATRE OF BLOOD**, draws upon Shakespeare's most famous stage death scenes and recreates—with some alterations—several in the film.

Still, death need not be as offbeat as it appears in the Phibes films. A convention al stabbing can be made ever so terrifying if one has the talent to make it work. Witness the many Jack the Ripper and related films. The heavy fog of London, the flash of sharpened scalpels, and the blackness of night ... all combine to provide for authentic chills, and with competent directorial touches death can be heightened several stages. Also, the musical score for these pictures must be appropriately moody; they must let you know just what is going to happen. Even good films can suffer from a lousy musical score.



This victim of international germ warfare was only one of billions who died in THE OMEGA MAN, a screen adaptation of Richard Matheson's I AM LEGEND. The film's best death scene, however, was reserved for star Charlton Heston, who expired, as usual, in high religious style.

MONSTER MUNCH

Many actors in horror films have often wound up as tasty tidbits to monster plants, animated dinosaurs, and slimy blobs. **LITTLE SHOP OF HORRORS** was a delightful comedy dealing with a schlemiel who feeds his hungry plant people who would have died. But Death is played down in these films to a nearly non-existent degree as the producers want attention focused on their fighting models and so they emphasize them, not the poor unfortunates who happen to get underfoot.

One of the screen's most memorable deaths wasn't even that of a human, but a rather large, giant ape named **KING KONG**. Who can forget the hairy beast standing atop the Empire State Building, batting old bi-planes with one hand and holding Fay Wray in the other. The poor beast manages to invoke pity, and well he should. After all, it was the greed of man which brought him to a world he didn't understand and ultimately killed him.

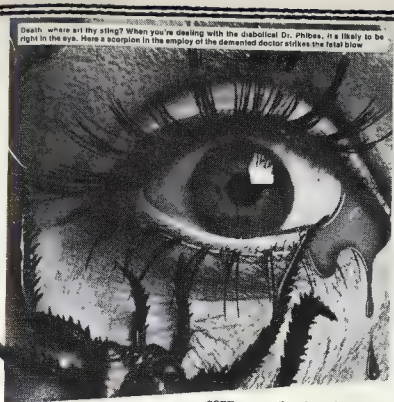
DUMB DEATHS

Let us next deal with the ludicrous death; death which is so absurd it leaves one feeling shame for the producers. **BLOOD OF DRACULA'S CASTLE** (1969) qualifies as one of the world's worst films. As with a majority of poorly made cheapies, this one had a bulking brute named Mango who was servant to "Dracula."

Mango takes enough punishment to kill a thousand men. He is shot at point-blank range with an entire clip of bullets, pincushioned with a knife, has a hefty axe protruding from his back, and besides all this, he's running around burning. He finally dies when the hero pushes him over a 300 foot cliff, and even then Mango has the strength to stagger around for a few seconds before mercifully coming to an end, along with the film.

Not to be undercrossed, the **COUNT YORGA** films had their big dummy, too, and his name was Brudah. Why do big dummies always have such stupid names?

In **COUNT YORGA, VAMPIRE**, Brudah is stabbed and shot and left for dead, only to bobble back, blood-splashed and twice as ludicrous. He wreaks a wee bit of havoc and then falls dead. But, although Brudah dies, he returns again in **RETURN OF COUNT YORGA** just to get



Death, where art thy sting? When you're dealing with the diabolical Dr. Phibes, it is likely to be right in the eye. Here a scorpion in the employ of the demented doctor strikes the fatal blow

his brutish cheek shredded by a spiked mace, and later to be shot to pieces. Brudah, give it up, please.

GORE GALORE

There is one filmic presentation of death in films billed as horror or fantasy films which I will always go out of my way to berate, and that is a blood-and-guts spillage. These films have been prevalent the last few years and feature a modicum of plot and lots of blood, dismembering, chopping, hacking, ripping, tearing, and grinding of the human body. A lot of this action looks nauseatingly real, and often actual entrails and blood from animals are used to lend the films even more barbaric authenticity

Take, for example, such assaults on taste as **TORTURE DUNGEON** and **BLOODTHIRSTY BUTCHERS**; both films deal with dismemberment at its most graphic level. And how about **GRUESOME TWOSOME**, which deals with an old woman who sends young girls into a room with her nephew, Rodney, who butchers them in a variety of sickening ways and is rewarded with an electric knife to kill still more. **WIZARD OF GORE** was another dose of decadence wherein young girls are drill-pressed, sawed in half, and engaged in other unimaginative happenings.

LAST HOUSE ON THE LEFT is the most recent cancerous film in the industry, and can be called the most repulsive to date. Coupled with the gore are some of the most perverse plot lines ever. Utterly disgusting and disheartening. This is not a horror film. The horror film is widely enjoyed because people like the release a terrifying film gives them.

They enjoy experiencing the emotion of fear and then being able to put the emotion aside with the thought of, "It was just a movie." But horror does not mean revolting, and perhaps Boris Karloff was right when he refrained from using the word horror and replaced it with terror. But the word horror has become too deeply rooted. Whatever word is used, these blood films are revolting and senseless, sick and perverse.

HANDS OF HORROR

Yet another aspect of death is dealt with in the 4 versions of **THE HANDS OF ORLAC** produced to date. Conrad Veidt had the starring role in 1924; 1935 saw the immortal Peter Lorre in the best version to date titled **MAD LOVE**. In 1962 the film was called **HANDS OF A STRANGER**, and the 1964 production featured Chris Lee in the title role.

Orlac is a professional pianist whose hands are mangled to the point of amputation in a train wreck. Since his hands are his life, one of the doctors manages to graft on a new pair of hands, formerly the property of a now-dead professional knife-thrower who was executed for stabbing his father to death. As the story progresses, Orlac's hands begin to kill at will, as he loses total control of both his mind and body.

Peter Lorre went the way of insanity in **BEAST WITH FIVE FINGERS**, too, a beautifully done film which dealt with a severed hand that played piano by itself as well as motioning for the return of a ring Lorre stole from a dead man's hand. Lorre nails it to a board, throws it into the fire, and still it returns. It is only during the conclusion of the film, as the hand inches up towards Lorre's neck, that the audience realizes that he is truly mad. It is his own hand with which he strangles himself, dying of both that and fright.

Herman Cohen's KONGA, an eminently forgettable ape epic of 1961, featured a killer gorilla plus a variety of carnivorous plants. But KONGA proved indestructability too by burning up in the usual fiery lab finale. Moral: Lead a violent life and you die a violent death, like as not.

Excellent!

Mythology has also been used to enact screen death, and one glaring example is Hammer's **GORGON** which starred Peter Cushing and a number of snake-tressed ladies. The special effects of man turning to stone were convincing and the idea of a woman with a head of snakes is fascinating and interesting movie material

Charlton Heston played quite a few religious roles in his lifetime and managed to die in a religious way in one of his science fiction/fantasy films, **THE OMEGA MAN**.

In it Heston dies a mock crucifixion. He is standing in a pool of deep blue water when one of the crazed mutants throws a spear with pin-point accuracy. Heston stretches out his arms to grab the ornamentation in the fountain and looks crucified. He grunts as his own blood makes the small pool red. A dramatic death which doesn't strain the boundaries of good taste.

The deaths of werewolves have always been interesting, although they are almost all the same. Usually shot with a silver bullet, they change back to men before your very eyes in a moment of cinematic wizardry

Not wanting to sound like a traditionalist, I've saved what I consider the best cinematic horror film death ever for last.

LANG HAS LAST WORD

One of filmdom's foremost geniuses, Fritz Lang, produced a film in Germany in 1930 called M which concerned itself with a child murderer. It was Peter Lorre's first starring role and it vaulted him to stardom. The plot itself dealt with a man who murders children but suffers severe guilt since he doesn't want to do it. Both the underworld and police hunt him, and the audience turns from hatred to pity for the man

The deaths of the children are perhaps the best ever presented on the screen. They are never shown, just implied. Two examples are still vivid in my mind. Lorre buys one child a balloon and then they disappear and Lang cuts to the balloon, no little hand holding the string, as it floats over the rooftops.

Another has a child playing with a ball when Lorre comes by. Later on, we see the ball, traveling in slow motion, deflated and misshapen, rolling forlornly down a darkened alley.

There are some people who may argue that the famous shower murder scene in **PSYCHO** is the most terrifying. Alfred Hitchcock did do a beautiful job of tastefully presenting brutal murder. Many people didn't have the guts to take a shower after that film, if they had enough courage to even enter the bathroom. But for those of you who feel this way, you've just proved my point.

Fritz Lang is against showing violence on screen, and for an excellent reason. By not showing the audience the actual murders he gets them even more involved in the picture. They think, they imagine, and their minds probably come up with something more grisly and terrifying than Lang could have put on the screen. And had he put it on the screen many people would have been disappointed. Had he gotten graphic with the murders, even more would have been appalled.

The main point is that death is a matter of individual interpretation. Everybody has their own thoughts on death and filmmakers present their own thoughts on screen. People who were chilled and overly impressed with Hitchcock's

As the world's worst Shakespearean actor in THEATRE OF BLOOD, Vincent Price went his Phibes portrayal at least one better, doing in hostile critics in a number of nauseating ways. This one will never get to turn in another bad review

PSYCHO shower murder had probably imagined the same type of murder before. Metes you put your own version of death into the film and become actively involved.

Whatever your view of death, it is fascinating, as the success of the horror films proves. Every aspect of death has been presented on the silver screen, ranging from terrifying to bizarre, brutal to ludicrous. The horror film thrives on death and will continue to do so.

Death is truly a way of life to the horror film. ■

CALTIKI, THE IMMORTAL MONSTER was but one of many massive blobs that enjoyed nothing better than absorbing huge quantities of people, places, and things. While an exact body count has never been tallied, some fright film experts maintain that this particular blob was the greediest of the lot

MONSTER TIMES BOOKSHELF

THE MONSTER TIMES BOOKSHELF is the only place where you can pick up all your favorite items in the horror, fantasy and comic field. We've got the best bargains around, put them all under one roof, and we're just waiting for you to pick out your favorites!

FABULOUS FRANK FRAZETTA POSTERS

Fabulous Frank Frazetta posters, shot from oil paintings. All posters in full color! Each is 16" by 22" on art paper simulating canvas. All suitable for framing. All Frazetta all beautiful!

P1 WEREWOLF and cover of CREEPY 4 $2.50 plus 45c

P2 BRAK THE BARBARIAN, cover of paperback $2.50 plus 45c

P3 CONAN OF CIMMERIA cover of paperback $2.50 plus 45c

P4 CONAN THE CONQUEROR cover of paperback $2.50 plus 45c

P5 SKIN DIVER cover of CREEPY 3 $2.50 plus 45c

P7 BANSHEE cover of CREEPY 10 $2.50 plus 45c

P8 NEANDERTHALS cover of CREEPY 5 $2.50 plus 45c

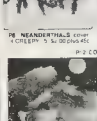
P9 NIGHTWALK vampire $2.50 plus 45c

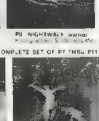
P10 TYRANNOSAURUS $2.50 plus 45c

P11 EGYPTIAN PRINCESS $2.50 plus 45c

P12 COMPLETE SET OF P7 THRU P11 $ 4

P13 THE BRAIN from Sun Myth $2.50 plus 45c


P14 PHOENIX RISING from Sun Myth $2.50 plus 45c


P15 SUN GODDESS from Sun Myth $2.50 plus 45c

P16 THE SORCERER from Sun Myth $2.50 plus 45c

P17 THE SEA WITCH from Sun Myth $2.50 plus 45c

P18 COMPLETE SET OF P13 THRU P17 $15

JEFF JONES

P 44 JEFF JONES POSTER 24" by 36" exquisite full color portrait of fantasy model. Printed on heavy gloss 80# stock, the poster is also suitable for framing $2.00 plus 45

JACK KIRBY'S GODS!

Four full color Jack Kirby posters available only as a set. Each measures 11" by 17" and are all Kirby all colorful, all fantastic!

P19 Four gods Rakkuur, Sigard, Horar, Heimdall $4.00 plus 50c AVAILABLE ONLY AS A SET

MOVIE POSTERS

Five full color movie posters from the classic horror motion pictures All are full color on glossy stock and measure 21" by 28"

P37 KING KONG, $1.50 plus 45c

P38 FRANKENSTEIN, $1.50 plus 45c

P39 DRACULA $1.50 plus 45c

P40 TARZAN $1.50 plus 45c

P41 THE BLACK CAT $1.50 plus 45c

FANTASY POSTCARDS

P 43 COMIC POSTCARD SET 10 3" by 5" comic art post cards in full color using styles used on comic book covers. Includes Little Nemo, Mr. Mxyzptlk, Nemo cards, two Alex Raymond FLASH GORDON cards and two more KRAZY KAT and PRINCE VALIANT and a FELIX THE CAT card. Reverse side is lined for use as postcard. Heavy stock and beautiful color. 10 cards for only $2.00 plus 45c

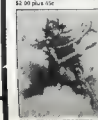
NEW!!!

No. 7 GODZILLA.

P 49 THE MONSTER TIMES #7 POSTER A large 2' by 3' color reproduction of the famous TMT #7 cover with Godzilla. The issue is sold out, but you can have your own Godzilla and TMT hanging on your wall—how can you miss. Only $2.00 plus 50c

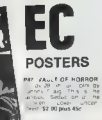
MORE FRAZETTA

P35 GHOST RIDER by FRAZETTA 9" x 12" Full color reproduction of a GHOST RIDER print made by Frazetta for the Spring Fever exhibition. Only $2.00 plus 45c


P42 FRANK FRAZETTA PRINT SET Seven Frazetta sketches on 11" by 17" paper. Each is full of drama in a moment of time and each is suitable for framing. All seven for $5.00 plus 45c

P46 TALES FROM THE CRYPT Set of 25 cards for John Davis' TV show. Cards are full color and feature scenes from the high level appeared on the E.C. over $2.00 plus 45c

EC POSTERS


P47 VAULT OF HORROR by Jim Warren, John Severin, Wally Wood, Al Williamson, Reed Crandall, Jack Davis, Frank Frazetta, Angelo Torres, Bill Elder, Joe Orlando, Jerry Grandenetti, Johnny Craig, Graham Ingels, Al Feldstein, Bernie Krigstein, Harvey Kurtzman, Wally Wood, Jack Kamen

THE HOUSE OF FRANKENSTEIN
Continued from page 5

grounds, the Monster hurled Daniel through a window!

My inhuman protector picked me off the floor just as the villagers broke into the room. Holding me under one arm, as if I were no more than a doll, it fended off the intruders with its free hand. The leader of the group yelled, "He can't stand fire!" Then he shoved his torch into the Monster's face. Out of blind fear, the creature made its way to the back door and went through it. The men followed, screaming and waving their torches. Not knowing where it was going, the Monster started moving toward the marshes. "No!" I gasped. "Danger! Quicksand!"

Hoping to trap the giant in the bog, the villagers set fire to the marsh grass. Unable to go back, the Monster stumbled into a quicksand patch! Despite its massive strength, it was unable to free us. We were doomed! As we sank into the ooze, I realized that my own obsession had brought about my defeat. But at least I had had my revenge!

My chronicle ends here. Dracula, the Wolfman and the Frankenstein Monster returned two more times (see HOUSE OF DRACULA and ABBOTT AND COSTELLO MEET FRANKENSTEIN), but those are tales for others to record. When they have been written down, they will be filed along with this one in the Library of Hades. ■

The end draws near for the doctor and his charge . but save your burning torches, peasants, the Monster will rise again

INSIDE "HOF":

The profitable practice of reviving monsters in films began essentially with Universal. They did it with the Frankenstein Monster, Dracula, the Wolfman, the mummy and a few other top-notch stock creepies. Critics one by one, as in **HOUSE OF FRANKENSTEIN** (1944), they had several creatures appear in the same film. This particular gimmick was probably the biggest money-maker since the time when the characters were first introduced to the screen.

In "HOF," Boris Karloff was cast in the role of Dr. Gustav Niemann, the sicky scientist who held the story together. The surprised his fans, who had expected him to portray the Monster, as he had done three times before. Instead, tiny" Glenn Strange (an appropriate name, no?) was molded into cranky Franky. Strange received coaching lessons from Karloff, and grew to be so good as the Monster that he was given the same role in the two sequels to "HOF." As a ways, Lon Chaney (Jr.) was the hairy Wolfman. This was his third time around as "Everybody's Favorite Werewolf," and he had two more to go. High-flying Count Dracula (Baron Latos) was played by John Carradine, who repeated the role in the subsequent **HOUSE OF DRACULA** (1945), and did not get another chance to play the bloody Count until he made the atrocious **BILLY THE KID VS DRACULA** (Embassy, 1965). Back to **HOUSE OF FRANKENSTEIN**: Daniel, the murderous hunchback, was none other than J. Carrol Naish. George Zucco played Prof. Lampini, and Elena Verdugo was Ilonka, the flirtatious Gypsy girl. Also appearing in the cast were Lionel Atwill, Anne Gwynne, Peter Coe, Big Human and William Edmunds. The film script for "HOF" was written by Edward T. Lowe, from a story by prolific Curt Siodmak. the film was directed by (shadow crazy) Erle C. Kenton.

By the by, if any of you should see Lampini's traveling House of Horrors in your neighborhood, don't go pull rug up any stakes. Or you'll be sorry you did.

EC FOR ME!
Continued from page 7

I eventually got tired of physics and dropped out of the field and went to work for a film production company. I became a cameraman/editor of business films and television commercials. I have shot and edited over 150 television commercials and several longer films. After that, I shifted from Physics to Journalism at Drake University and I still teach there as an Associate Professor of Journalism, specializing in film. I teach classes in film production and I make several films of my own every year.

"My thing is really the pictorial media. Mass communication media which relies heavily on pictures—comics, movies, television. I have hopes of teaching a course on the comics (both historical and as a medium) someday."

FANTASTIC FOUR

At the present time, Russ Cochran has four of his portfolios in print. Below is a rundown of the titles available and their contents.

E.C. PORTFOLIO #3. Third edition of the 1000 copy limited edition series of E.C. reprints. 11" by 16". Full color front and back cover. Stories illustrated in black and white by Ingels, Williamson, Wood, Severin and Feldstein. New color covers by Williamson/Frazetta, Davis, Ingels and Feldstein (all colored by Marie Severin).

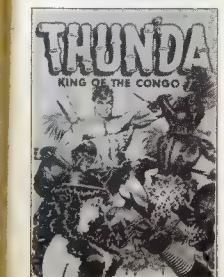
E.C. PORTFOLIO #4. Also limited to 1000 copies. 11" by 16". Full color covers. Stories illustrated in black and white by Ingels, Williamson, Krigstein and Kurtzman. Four new color covers, two by Graham Ingels.

THUN'DA by FRAZETTA ... The entire Frazetta book, printed directly from the original artwork. Printed in black and white with color covers.

UNTAMED LOVE by FRAZETTA. Four complete stories from **PERSONAL LOVE** comics with artwork by Frazetta. Included is some of his finest comic book work. Also 9" by 12", with black and white interiors and color covers.

All the above titles are available from Russ, Route One, Adel, Iowa 50003.

Or from the friendly folk at **The Monster Times Bookshelf.** ■



This fabulous Frazetta cover for an issue of THUN'DA, King of the Congo, now graces the cover of Cochran's THUN'DA PORTFOLIO. It also deals with a subject matter rarely dealt with today ... for good and obvious reasons.

TMT GIANT MONSTER MONEY!

Now available by popular demand—**MONSTER MONEY** Exclusively from THE MONSTER TIMES BOOKSHELF, this monstah money is a sure fire item for any monster fan. Each piece of money is a giant **7 x 17 inches in size**.

MONSTER MONEY is available by the packet, with **six pieces of money to the set.** The **MUMMY's** mug adorns the $1 bill, **WOLFMAN** decorates the $5 bill, **DRACULA** appears on the $10 bill, **THE BIG G.** appears on the $20, **THE KING APE** pops up on the $50 bill, and old **FRANKENSTEIN** comes to life on the $100 bill.

Get your money now—before **The Monster That Came From The White House** devalues it, and your favorite monsters. Let's be honest, this money isn't negotiable and it isn't even legal tender (in fact, it's kinda tough), but what kind of money is negotiable and tender these days? At least this money you can enjoy! Get them now, **only 75 cents per package plus 25 cents for postage and mailing.** The biggest bargain in town!

The Monster Times Bookshelf
P.O. Box 595, Old Chelsea Station
New York, New York 10011

Dear Monsters. Please send me . . . . packets of monster money. For each packet I enclose one worthless American dollar. I am fully aware I am ripping you off by buying this valuable monster money and tearing you only American dollars. But that's the breaks.

NAME. . . . . .

ADDRESS. . . . . .

CITY . . . . . .

STATE . . . . . ZIP

imagine a monster for every day of the year. Well, thanks to **THE MONSTER TIMES**, you can have it. Now available is the fabulous, stupendous ... not to mention timely ... **1974 MONSTER TIMES CALENDAR.**

Each month you remember them, January through December, of 1974 is on its own 11" by 17" page, each decorated with a monster scene from the venerated pages of **THE MONSTER TIMES**. Monsters for January and February and every month you can think of. It's a treasure chest of monsters not to mention days and weeks.

Get your monster calendar now. Be the envy of all the calendar buffs everywhere. Just fill out the coupon and send $2.50 ($2.00 for the calendar and 50¢ for postage and handling) and your monster calendar will be on the way.

Just in time for 1974, we might add!

THE MONSTER TIMES BOOKSHELF
P.O. Box 595, Old Chelsea Station
New York, New York 10011

Dear Gang: Enclosed is $. . . . for . . . copies of the 1974 MONSTER TIMES MONSTER CALENDAR. I enclose $2.50 for each calendar ordered. Rush it to me faster than a speeding bullet! I understand, however, it's not more powerful than a locomotive!

Name . . . . .

Address . . . . .

City . . . . .

State . . . . . ZIP

MONSTER KITS

MONSTER KITS! Here are some monster model kits you'll just go "ape" over. All your favorites are here, every one of them, including ever-popular Godzilla. Don't you just love to have monsters in your own room. Get them now.

GODZILLA 8" high

WOLFMAN 9" high

DRACULA 9" high

CREATURE FROM THE BLACK LAGOON 8" high.

FRANKENSTEIN, 10" high.

KING KONG, 9" high.

29

THE MONSTER TIMES BOOKSHELF
P.O. Box 595, Old Chelsea Station
New York, New York 10011

- ☐ GODZILLA ($2.00 & 50¢)
- ☐ WOLFMAN ($2.00 & 50¢)
- ☐ DRACULA ($2.00 & 50¢)
- ☐ CREATURE FROM THE BLACK LAGOON ($2.00 & 50¢)
- ☐ FRANKENSTEIN ($2.00 & 50¢)
- ☐ KING KONG ($2.00 & 50¢)

Please send me the following items indicated for which I enclose my check, cash or money order, for $ . . . . .

Please make check or money order payable to THE MONSTER TIMES. New York State residents MUST add 7% Sales Tax.

Name . . . . .

Address . . . . .

City . . . . .

State . . . . . Zip . . . . .

THE CELLULOID SNOWMAN

By DAVID STIDWORTHY

In TMT 26 we carried an item about a recent attempt to sight and capture an Abominable Snowman, or Yeti, in Oregon. So moved were we by this renewed harassment of the mysterious beast that we decided to run a little real-and-reel life history of the Snowman. We dispatched Joe Zannieri (head of TMT's Sandusky, Ohio office) to explore the real Snowman, while TMT film historian David Stidworthy handled the Yeti's movie career. Here are the results of their research, which, if nothing else, at least demonstrate that there's no business like snow business ...

The abominable snowman made his screen debut in an unsatisfactory W. Lee Wilder pic called **THE SNOW CREATURE** (1954), credited to a company with the grandiose title of Planet Filmplays. Wilder and his scenarist brother Miles (in collaboration with William Raynor) were the men behind a short series of quickie science fiction opuses done in a flat semi-documentary style, occasionally clever—even imaginative—but without any verve or excitement. Characters were lifeless human props played by appropriately dull actors, the "monsters" detached, unterrifying personages segregated from the rest of the non-activity.

Instead of the massive, simian throwbacks of the later movies, we see dark glimpses of a lanky guy in a fur body suit who shies away from participation the way R.M. Nixon avoids honesty. Even when his violence is unprovoked, there is no passion, no zealous ferocity. He simply takes the money and skulks away.

The Snow Creature, however, likes to leave his haunts once in a while and, during one of his rare Tibetan nights on the town, snatches the wife (Rollin Moriyana) of Subra (Teru Shimada), the guide of a botanical expedition led by Dr. Frank Parrish (Paul Langton) Parrish and a booze-imbibing British photographer, Peter Wells (Leslie Dennison), are forced to accompany the natives in their search for Subra's woman. This collection of loose ends called a movie trudges on to the Snow Creature's cave, where the other woman in his life, Mrs. Creature, and Snow Jr. are seen for a miserly instant before a wall crumbles and buries them, leaving the chief honcho of the clan unconscious. Parrish arranges to have the creature flown back to the U.S. in a comfy upright portable refrigeration unit (no one seems to know what happened to Subra's wife or even care).

Customs agents make an absurd fuss about the creature's citizenship and status of species, and the thing escapes to frighten the city, hiding in various freezing compartments. Chased into the storm drains, he gets entangled in a

Tony Randall donned the Yeti guise as one of the 7 FACES OF DR. LAO in George Pal's 1964 production of the same name. The make-up bears a strong resemblance to the one worn by the Morlocks in Pal's THE TIME MACHINE

tunnel entrance net and growls only in his death scene when shot by Lt. Dunbar (William Phipps), whose day is complete when a cute dispatcher announces "Your wife has just given birth to an eight pound creature." So where's the punchline?

Forrest Tucker, as Yeti hunter Tom Friend, keeps fallen Snowman tightly under wraps in a scene from Val Guest's ABOMINABLE SNOWMAN OF THE HIMALAYAS, a film criticized by some for its restraint, and praised by others for the same reason.

'SNOW WAY TO TREAT A YETI

Normally, filmmakers aspire to greater heights or try to do the best they can on a steady plateau. Braving the elements to make **MAN-BEAST** was apparently too much for Jerry Warren, who decided henceforth to follow a more sedentary pursuit, hunching over a Moviola converting bad foreign movies into worse ones (where were those customs agents when we really needed them?). A film that gets the Jerry Warren treatment, often a Mexican product that was half lousy to begin with, like the **ATTACK OF THE MAYAN MUMMY**, has most of its sensible scenes chopped out—the more important to continuity the better—and interminably boring American sequences added, often with the same actors on the same sets. Study the scenes that take place in private homes and you will notice it is the same house—probably Warren's. **MAN-BEAST** then is the best we can come to expect from Mr. Warren, ergo only slightly inept. Forgive me, more devout Jerry Warren detractors, but I found that entertaining.

Part of the reason was the screenplay by B. Arthur Cassidy, which must have been written with an eye on a bigger company like Universal. Josef Zimanich's tingly, atmospheric music is a case for commanding more respect for the influence music composers have on a picture's overall mood.

The story: Connie Hayward (Virginia Maynor) and a querelous hanger-on, Trevor "Hud" Hudson (Lloyd Nelson), enlist Steve Cameron (Rock Madison, who combines the names of Rock Hudson and Guy Madison, but who looks like Ross Martin and talks like Alde Ray) to help them intercept the latest snowman expedition. Connie's brother Jim took experimental injections back in the States, and it was discovered after he left that the high altitude could kill him if he exceeded the 21,000 foot level over the snow line. Steve, Connie and Hud tag after and finally catch up with Yeti obsessed Prof. Erickson (Tom Maruzzi), determined to have his name added to the historic roster of snowman sighters. "See Yeti Die!" warns a native. Reaching the main camp, the group find Jim and Varga gone, the camp vandalized. The tent bindings, on close inspection, appear to have been snapped instead of untied.

You're probably wondering who Varga

THE ABOMINABLE SNOWMAN:

FACT OR FANTASY?

By JOE ZANNIERI

Reports of the existence of some kind of upright-walking, hairy, ill-tempered proto-humanoid thing have been filtering out of Asia for almost 80 years, and each new sighting whips the Snowman enthusiasts to new frenzies of belief, even while it enrages the Scientific Myth Debunkers.

Attempts to put the Abominable Snowman in cold storage are many and Baroque. According to Sir Edmund Hilary, a desperate debunker: "When a Tibetan blue bear is travelling at a certain gait he places his feet in such a way that when the snow melts the tracks, the effect is as fine a yeti track as one could imagine." Hilary had just finished a year-long trek through the Himalayas, following the route of a 1955 expedition that had come back thoroughly convinced that the Abominable Snowman **did** exist.

In fact, this previous expedition, financed by the London **Daily Mail**, had identified three species of Snowman and thoroughly convinced a large number of reputable naturalists, such as Charles Izzard, and Ivan T. Sanderson. And it would take more than Hilary's whimsical explanation to make **them** do an about-face. Or send the snowman running for cover—it continues to assert its existence despite constant efforts to prove the contrary. The Yeti seems to show up most often in Tibet, but it's also been sighted in China and India, and even the United States. The Sherpa tribesmen of Tibet have a long and involved relation ship with the Yeti, as they call it. It appears from time to time in their religious rituals and its artifacts are held in great esteem.

THE SHERPA AND THE SNOWMAN

Though the Sherpa have been involved with the Yeti for hundreds of years, the first reports of its existence did not come to the Western world until the 1880's. One such report was written by a British colonial official in India and it went like this:

"I have discovered the existence of another animal, but cannot make out what it is, large monkey or ape, perhaps, if there were any apes in India... It is covered with longish brown hair, face also hairy, the ordinary brown hair of the Bengal Monkey..

"The peculiar feature is that its tracks are about two feet long and its toes point in the opposite direction to that which the animal is moving. The breadth of the track is about six inches .

"It is a thing that practically no Englishman has ever heard of, but that all the natives of the higher villages know about. All I can say is that it is definitely not the Nepal Langur (monkey)."

Most of the reports go like that, the thing is described as big, ugly, ill-tempered, and having feet that are screwed on backwards. The other feature often ascribed to the creature comes up in one of the Sherpa names for the Snowman, "Metch Kagni," which translates roughly as "powerful stench" ... the thing just smells awful. Here's another account, from another Englishman:

"The Sherpas appear to know about the thing Their accounts tally well and do not match-up with the blue or the Lanzer Monkey."

There have been other reports of the existence of a big, ugly, and decidedly unsociable beast with backward feet that roamed the middle and upper elevations of the Himalayas. Always the Sherpa seemed to know about it, but it definitely shunned the eyes of westerners.

In 1948 a couple of Norwegian prospectors and their Sherpa guides came upon a pair of Yeti in the mountains and tried to capture them. They wounded one of the snowman, but the other very nearly killed one of the Sherpa and vanished into the snow, leaving backward pointed tracks. The beast the Norwegians described was man-sized or bigger, covered with dark hair, ugly, foul-smelling, and, as the mauled Sherpa will testify, definitely unsociable.

THE SNOWMAN COMETH

The first semi-solid evidence of the existence of the Abominable Snowman to reach the West were Eric Shepton's photos of its tracks, taken in 1951. Shepton was exploring the upper reaches of the Himalayas in Tibet when he came

is. Varga (effectively played by George Skaff) is the weird, untrustworthy guide whose specialty is leading snowman expeditions. Every group to date has lost at least one man and Jim's disappearance keeps the streak alive. Varga rejoins the party, claiming the vandalism occurred in his absence, and that he got lost looking for Jim. Steve and Hud seem to sense otherwise.

Exploring a vast cavern, the group is ambushed by Yeti, who look like albino gorillas (there's only one Yeti—kind of a warmed-over White Pongo—but Warren tries to further the illusion there are more by photographing his charge at different angles). One Yeti hits Hud with a club, knocking him into a deep chasm. Varga, who secretly cued the attack, throws a rock at Steve before he can get off a shot. The club and the organized manner in which they advanced convince Steve an intelligent mind directed them. Varga, he thinks, has been playing the group from two sides and his headache persuades him to stick to that opinion. Erickson won't believe this, thinking Varga's mock bravery saved them and feels he has the special qualities of a man apart. In a less favorable sense, he is to discover that this is indeed the case.

A contrived snowslide separates Steve from Varga and Erickson. In a fur-draped cave chamber, Erickson sees Varga in his casual clothes, designed to show off a copiously hairy chest. Varga is an advanced generation snowman—accounting for his inordinate resistance to altitude and cold—who wants Connie to bear more little Vargas and sophisticate the breed. Killing the Professor, Varga chases Steve and Connie down the mountain until his descent rope slackens and he falls to his doom.

Years later, Warren heinously mangled a Swedish import retitled **INVASION OF THE ANIMAL PEOPLE**, shot largely in Lapland. The enigmatic plot dealt with aliens reminiscent of the Death Character in Bergman's **THE SEVENTH SEAL** who controlled a hairy wandering giant many times larger than any domestic Snowman.

LONG JOHN IN JAPAN

John Carradine, who would later narrate the abovementioned film, functioned similarly as Dr. John Rayburn in **HALF-HUMAN**, an adequate travelogue of terrors told to a pair of writers (Russel Thorson and Robert Karnes), resituating the Yeti in the mountains of Japan. The Yeti has a son captured by the helpers of a greedy circus owner whom the Yeti tosses over a ledge after he shoots the little fellow in the act of breaking out of his truck cage. An expedition member captured by primitives who worship the Yeti leave him to hang by the side of a cliff as vultures' bait. The Yeti pulls him up and, while a strange mountain girl cares for him, he routs the natives, destroys their village and kidnaps the sole female of the expedition. The Yeti and the mountain girl grapple and are engulfed in a pit of subterranean lava. The son's remains are laid out in Dr. Rayburn's lab for the writers to behold.

A SERIOUS SNOWMAN

Val Guest's **ABOMINABLE SNOWMAN OF THE HIMALAYAS** was based on Nigel Kneale's story "The Creature." This contrasted sharply with the lurid, violence-prone shenanigans of its predecessors and hinted that the Yeti are only what people's imaginations fashion them into. Dr. Rollison (Peter Cushing), a botanist conducting his research at a monastery, meets ruthless freak hustler Tom Friend (boisterously played by Forrest Tucker), out to capture a live snowman partly for glory, but mostly for profit. The head lama (Arnold Marle) benignly insists the Yeti are only a myth, despite such seemingly contradictory evidence as a Yeti tooth mounted in an ornate cylinder.

People have been quick to jump on this film for its slow pace and reluctance to show the complete appearances of the Yeti. A young Yeti freed by one of its elders looks like a tiny monkey, but the mature Yetis, who stand erect in a fuzzy low angle closeup toward the end, are taller than any tropical primate and make honking sounds. One of Friend's friends, who saw a Yeti on an earlier journey, lapses into traumatic catatonia from the noises and leaps off a cliff after a Yeti's coarse, clawed hand reaches under his tent. Another man acts as live bait to lure a Yeti into a demolished trap and dies of fright, because Friend took the precaution of removing the shells from his rifle. Maddened Friend gets his in an avalanche, and Rollison, later rescued by his wife (Maureen Connell) and their companion (Richard Wattis), sees the Yetis face-to-face for what they really are—wretched, gentle beings in patient wait for their long overdue extinction!

When last seen, the Yeti was on TV chasing some nervous characters in jeeps equipped with General tires—"The Brute Of All Tires Against The Brute Of The Mountains"—but we're sure he'll be back again in a film of his own someday. And when he does, let's hope he'll be treated with the kind of respect he deserves. ■

This interpretation of a Yeti with its young appeared in the Japanese-American film HALF HUMAN, which starred the ubiquitous John Carradine. Despite the scoffing attitude adopted by many scientists, reports of the Snowman continue to persist

upon the thing's tracks in the snow. It wasn't much, but the pictures caused a minor sensation in London, and the London **Daily Mail** outfitted an expedition to go to Tibet to photograph or capture a Yeti. The group included some **Daily Mail** people, a naturalist, and a number of Sherpa. They arrived in Nepal in January of 1954 and tracked the elusive snowman through the area for a year, following footprints and rumors.

Though they did not catch or sight a snowman, they did run across its tracks and, through conversations with many Sherpa, were able to come up with a fairly solid concept of the life-style of the beast. Yeti travels alone or in small groups and is constantly on the move, subsisting on roots and berries and an occasional small mammal such as a rat or a squirrel. The expedition discovered that there were many such small rodents in the Himalayas, even where the frost was permanent, plenty to fill the needs of an occasional Abominable Snowman.

Due to the beast's large, backward pointing feet, it is capable of making great speed across snow where a man would sink in, and, when it does sink into the snow, it "swims," using a "breast stroke" motion. There are no known animals in the area that can move their shoulders in the way required to leave such tracks.

SNOWMAN SCALPED

In a small lamasery at Pang boche, the expedition discovered a 350-year old Yeti scalp that was kept as a sort of relic by the Sherpa holy men. The holy men would not allow the scalp to be removed, but after considerable convincing they allowed the white men to examine it. It was roughly helmet-like, and slightly pointed in shape and was covered with brownish red hair, which had been worn off in spots. It showed no signs of having been fabricated or sewn together; it appeared to have come from an upright walking, man-sized beast.

In late 1954, the expedition returned to London, firmly convinced that they had proven the existence of a previously unknown animal that ranged through the Himalayas. They had not been able to photograph it, or capture it, but from the evidence they had gathered, they were sure it was there.

The publication of the findings of the **Daily Mail** expedition caused some stir and a rash of reports of large manlike beasts with backward feet. In California, reports of a large humanoid with a 2-foot footprint and a 45 to 60 inch stride began to appear. In one case, the beast allegedly entered a construction camp, smashed several 50-gallon oil drums to smithereens, and vanished leaving only its huge footprints behind!

When the construction workers discovered what had happened, they took off after the beast in a jeep and were barely able to catch a glimpse of it vanishing into the underbrush. Other reports of the "Bigfoot" have appeared, most recently in the case of the "Missouri Monster" (see TMT #15] which lit up the wire services for a couple of nights back in July '72 and was the inspiration for the movie, **THE LEGEND OF BOGGY CREEK.**

SCIENCE VS. SNOWMAN

The notion that there may be large unknown proto-humanoids skulking about the planet has been ridiculed by a number of scientists who hold that the Yeti and the Bigfoot are simply known animals of one sort or another, usually bears or apes. Sir Edmund Hilary, who followed the route of the **Daily Mail** expedition, decided that the Yeti was merely a Tibetan Blue Bear, and that its tracks were actually those of a Tibetan fox, screwed on backwards. The prestigious Encyclopaedia Britanica files the snowman under "animals, mythical" and says that the snowman is simply the creation of a bunch of ignorant Tibetan natives. The one thing that has never been produced in the Western world is a living or dead snowman, but the reports and signs of the beast refuse to go away. Even though science says they shouldn't exist. ■

YETI FILMOGRAPHY

THE ABOMINABLE SNOWMAN OF THE HIMALAYAS (1957) Hammer 85 minutes Directed by Val Guest Screenplay by Nigel Kneale Starring Forrest Tucker, Peter Cushing, Maureen Connell, Richard Wattis, Robert Brown

HALF HUMAN (1955) DCA/Toho 95 minutes Directed by Inoshiro Honda Screenplay by Takeo Murata Starring John Carradine, Morris Ankrum, Russell Thorson, Akira Tallarada Momoko Kochi Kan i Sahara

INVASION OF THE ANIMAL PEOPLE (1962) ADP Directed & written by Jerry Warren and Virgil Vogel Starring John Carradine, Barbara Wilson, Robert Burton

MAN BEAST (1956) Directed by Jerry Warren Screenplay by B. Arthur Cassidy Starring Rock Madison, Virginia Maynor Tom Meruzz, Lloyd Nelson, George Skaff

SNOW CREATURE (1953) United Artists 70 minutes Directed by W. Lee Wilder Screenplay by Myles Wilder Starring Paul Langton, Rudolph Anders, William Phipps Teru Shimada, Darlene Fields

The Monster Times Teletype

...is our way of getting the latest hot-off-the-wire info to you, serving up all the news of what's cookin' in every medium, from the one to the wild-dom: previews, reviews, bulletins and controversial comments on horror, fantasy & sci-fi happenings in films, books, comics and even real life. We have spared no costs, time or tender egos in bringing you this expanded edition of our beloved Teletype page, so feel free to send us letters full of lavish praise for our selfless efforts to keep you 'in-the-know.'

Oh Happy Days and Glad Tidings, it's Trash Filming is underway at Pinewood Studios, London, on the Edgar Rice Burroughs classic of prehistoric predators and winged warrdon .... THE LAND THAT TIME FORGOT. Let us pray they remain faithful to ERB's masterful imagination.

Seems that the shining star on the current cinema horizon is none other than 20th Century Fox. With the overwhelming success of THE POSEIDON ADVENTURE, they have launched a most impressive line-up of features. Their futuristic ZARDOZ with Sean Connery and Charlotte Rampling is set for a March release. Plans are made for Irwin Allen to shoot a POSEIDON sequel titled BEYOND THE POSEIDON ADVENTURE, as well as "skyscraper" version of the sea catastrophe called THE TOWERING INFERNO. Also on Allen's schedule are THE DAY THE WORLD ENDED (that should be a holocaust without a sequel) and THE WALTER SYNDROME.

Other Fox projects are: THE AFRAID MAN, a suspense thriller; THE

The Theatre Asylum's production of HORRORS OF DR. MOREAU by Joel Stone (which I personally enjoyed so much) will be going the route of the University circuit as well as some European performances. Samuel French is printing an acting edition. Joel's latest production is BABEL-BABBLE, which deals with the horrors of a mythical concentration camp.

STAR WARS, Alfred Bester's sci-fi classic); THE DEMOLISHED MAN; a new film from SILENT RUNNING's Douglas Trumbull called GAMMA-TION ALLEY, two from Robert Mulligan, THE DROWNING POOL and LIZZIE BORDEN, as well as a biography of TOM MIX.

And to top it all off, 20th will be the studio wherein Mel Brooks will undertake to bring his horror-spoof-extreme to the screen in the person of YOUNG FRANKENSTEIN. Gene Wilder essays the title role, while Peter Boyle plays the creature and British

CREATION '74 is coming—and it's coming in a big, big way! Slated for January 4th through January 6th, the convention will be held at New York City's luxurious Hotel Biltmore.

All facets of the comic book, horror, fantasy, science-fiction and monster media will be explored. There will be the usual assemblage of professional comic people attending, among them Al Williamson, Vaughn Bode, Jeff Jones, Frank Brunner, Mike Kaluta and many others. Science fiction and fantasy professionals, led by author Lin Carter, will also be in attendance.

There will be an abundance of panels, the traditional no-minimum auctions, a costume parade, bands playing very singular music and thousands of people to rap with, interested in the whole field of horror and comics and fantasy. The second Annual Creation Awards will be held. Awards last year went to Bill Gaines, THE NATIONAL LAMPOON, Joe Kubert, Barry Smith and others.

And films ... films like you wouldn't believe!

At this early date, not all the major details are in, but keep looking in future issues of The Monster Times for further information. We can guarantee you news breaks like you wouldn't think possible.

The cost for three days' admission in advance is $4. Two days' admission in advance is $3, and one day admission is $2. At the door, admission is $5, $3 and $2 respectively. For hotel rates and further information, write: Convention Chairman Adam Malin, 16 East 2nd Street, Freeport, New York 11520

"I'll go just about anywhere ... b-but not the House of Pain!"

comic Marty Feldman becomes "Igor."

At Amicus, the title of TALES FROM BEYOND THE GRAVE has had its "TALES" cut off, and THE BEAST MUST DIE is now KILL THE BEAST.

Cinerama will be releasing the Canadian-made suspenser THE PYX, starring Christopher Plummer and Karen Black.

A French suspense-thriller ready for release is THE INHERITOR, starring Jean-Paul Belmondo.

Columbia Pictures has definitely opted to film Isaac Asimov's CAVES OF STEEL. This would be the first Asimov novel to hit the screen. Story concerns a police detective with a robot partner investigating a murder.

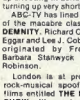
Manley Productions has Dean Jones starring in the title role of MR. SUPER-INVISIBLE.

A Spanish production organization has ready an incredible string of dubbed goodies starring the Spanish Legend, Paul Naschy, including HORROR RAISES FROM THE TOMB ... DRACULA'S SAGA ... VENGEANCE OF THE ZOMBIES ... THE LORELEI'S GRASP ... THE BLUE EYES OF THE BROKEN DOLL ... A DRAGON FLY FOR EACH CORPSE ... and THE NIGHT OF THE SORCERERS.

Jack Palance's CRAZE has wound up shooting in London and should be turning up very shortly.

ABC-TV has lined up a tele-version of the macabre-laden DOLLS' HOUSE IN-DEMNITY. Richard Crenna, Samantha Eggar and Lee J. Cobb essay the roles originated by Fred MacMurray, Barbara Stanwyck and Edward G. Robinson.

London is at present enjoying a rock-musical spoof of the Monster films entitled THE ROCK 'n' COCKROACH SHOW. It's sort of an ADDAMS FAMILY with music. They're doing smash business, and if it goes well we may see a U.S. version of the show.



At last New York is getting its own.

And for us native New Yorkers, an interesting addition to the Village scene will be the arrival of THE SCIENCE-FICTION SHOP, having just opened off Eighth Avenue near Horatio St., and devoted exclusively to magazines and paperbacks of the sci-fi genre. I'll be writing more about this place in a future column.

Please check the December edition of AFTER DARK, the theatrical magazine, as they should be running a retrospective article on Monsters by yours truly. You might also keep an eye out for a blacklight poster of Dracula printed by Western Graphics called NIGHT FLIGHT, rendered by none other than myself as well. In the meantime, you can rest assured that I'll be "plugging away" on my next column.

Bill Feret □

CREATURES FEATURED

LIFE BEYOND EARTH?

Skylab I crewchief Pete Conrad stun-made horror headlines recently. At a Tallahassee, Florida news conference Conrad said that, while he's never actually seen a visitor from space, he wouldn't be surprised if one showed up. He says he bases his feeling on mathematical odds. Since all the suns in space have planets around them, Conrad reasons, there's a very good chance that at least some of those planets are similar to our own. And Conrad adds, "We'd be conceited to think we're the only human life form around."

SKYLAB VAMPIRE

"Dracula in Outer Space" may sound like the title of a cheap, grade "Z" movie. But it's actually the way Skylab II astronauts Alan Bean and Jack Lousma described fellow-astronaut Owen Garriot during their record space voyage. Garriot was in charge of taking blood samples aboard Skylab II, as part of the astronauts' medical studies. But he got more than a little needling from Bean and Lousma about his blood-taking chores. They told mission control that Garriot was beginning to look a little like "that vampire-wearing gentleman from Transylvania."

SOCCER SHAMAN

A Kenyan witch doctor has offered to help the British national team win next year's world cup. The witch doctor wrote to the team manager in London, suggesting that he be given a two-year contract. Reportedly, he's already used his talents in Kenya to help support his family. He says that by prayer and fasting, he can turn the soccer balls of his rivals and make opposing players shoot wide of the goal, and even throw his own players to "perk up" when they're losing issues. But government sources say they think that witch doctor's letter to Britain may just be an attempt to get out of the country. Officials in Kenya are beginning to crack down on witchcraft in the country, and things may be getting a little too hot for the witch doctor.

PASTORAL POLTERGEIST

Five years ago Mrs. Katinka Parker and her husband bought a home in Denver, Colorado. It was a lovely gabled house, surrounded by a shaded veranda, and she loved it the minute she saw it. But Mrs. Parker says there's a problem ... it seems the place is haunted! Mrs. Parker says the spirit glides through the house from room to room, knocking on walls and making strange noises. She admits to not being sure of the ghost's identity, but she thinks it might be the spirit of someone who lived in the old farmhouse that originally stood on the site. The first owner of the present home, which replaced the farmhouse in 1908, committed suicide in 1912, and Mrs. Parker thinks he also may have been haunted by the "Farmhouse Ghost."

—Lincoln English

SF&F

In addition to being a sci-fi scholar and all-around wizard of the weird, ED SUMMER owns and operates the Supersnipe Bookstore, a well-stocked, sprawling fan's paradise specializing in comics, film books, and other forms & items dealing with fantasy. In return for the above plug, Ed will be scurrying about to bring you the latest scoops from the world of science fiction, where anything can happen and once in a while does.

September in New York City boasted the debut of the new animated STAR TREK, the new live-action THE STARLOST and the old SCIENCE FICTION THEATRE.

SCIENCE FICTION THEATRE is the great grand-dad of all television science fiction series, having made its debut around 1950 and running pretty steadily for about 5 years thereafter, but somehow unseen by this scribe until just this week. Truman Bradley introduced the stories with a then-current scientific breakthrough, i.e., light flicker research which led ultimately to certain developments in alpha-theta conditioning. The breakthrough is then explored fictionally: in this case, could light flicker be used to hypnotize someone into committing murder? Always interesting, though probably elementary and common-place by today's standards, the program still stands up as a major advance in interesting the general public in serious science fiction. **(Channel 9 in N. Y. at 10p.m. nitely)**

THE STARLOST is undoubtedly the surprise event of the season. Setting aside the asinine tone of the narration, the series has an intriguing premise, good actors, and probably the best special effects ever seen in a video-taped network program. Someone has finally gotten rid of those annoying blue lines in the Chroma-Key system; result: terrific background, great flying effects, super electron zaps. Keir Dullea does a good job as the first of his countrymen to discover that his homey little home town is really just a tiny unit on a gigantic spaceship holding nearly 30 million people. Provided that the show doesn't get lost in those computer-lined corridors, it has great possibilities. **(Sat. 7p.m. NBC)**

STAR TREK turned out much better as a cartoon than one would have expected. The first two stories I saw were literate and interesting, though

it is stretching the point to call them "animated" in the sense of "animated cartoon." The cartoon format does, however, allow for more imagination in the structure of backgrounds and locations. Let's hope that it maintains the happy balance between action and intelligence exhibited for three years by the live original. It's optimistic to note that producer Gene Hal Sutherland, used to do excellent science educational films. **(Sat. 10:30a.m. NBC)**

Every September, **SCIENTIFIC AMERICAN** publishes a special issue on a single topic of current social or scientific interest. In the past, Earth, Mathematics, Light, and Computers have served as special issue subjects. The current September issue is on LIFE, DEATH and MEDICINE. These special magazines offer undoubtedly the finest exposition on the given subject currently available within one book. As many as twelve articles on the topic—written by top people in the field—are featured, each article illustrated so that it begins simply and then fills in the details and complexities without leaving the reader in the dark. And it only costs one dollar ... a super bargain in these inflated days, and one worth looking for every year.

The September **SCIENCE DIGEST** highlights an excerpt from Arthur C. Clarke's new book **BEYOND JUPITER** (Little, Brown and Company), with illustrations by the late, great Chesley Bonestell. From the excerpt, it appears to be another of Clarke's thoughtful and intriguing books with a factual and speculative bent.

A new biography of **H.G. WELLS** is being published by Simon and Schuster.

THE ODDBALLS, a new anthology edited by Vic Ghidalia (Manor Books, 95¢), is a collection of stories about men with strange talents. An aside-but-good-as-a-reason for those who haven't read them before, the volume includes one of my favorites, **H.G. WELLS' THE MAN WHO COULD WORK MIRACLES.**

The October **ANALOG** has one of the best fact-type articles I've seen in a long time, **A PROGRAM FOR STAR FLIGHT** by C. Harry Stine. Somehow it embodies what is, for me, the true original spark of science fiction, the kind of ideas that made Jules Verne write. This is not to say that the current sociological and religious trend is not interesting or creative, but that science fiction has somehow drifted a long way from its source. We've become blase about practical day to day progress in the sciences. As of this writing, the Sky Lab crew is due to splashdown tomorrow; the Daily News relegated this information to page 7. We've lost the excitement and the reality of this great accomplishment. Stine has captured the thrill of facts and their future ramifications. It's a very straight type of article about Star Ships, but one that got my adrenalin pulsing. □

COMICS

Comics maven JOE BRANCATELLI certainly needs no introduction. The strapping young Managing Editor of TMT will be calling 'em as he sees 'em [as he is fond of putting it] with the kind of burning honesty and youthful idealism rarely found in our modern contemporary times of today. With a nose for news and a sense of determination that is truly frightening to behold, Joe will be bringing you all the scoops from Comicdom.

As always, the comic moguls are shifting artist and writer teams in an effort to get some lagging comics moving.

At **Marvel**, some of the changes are: Mike Friedrich is taking over **Captain America** for three issues. Roy Thomas and Tony Isabella have written another. After these appear, Steve Englehart will again be handling the title. // Steve Gerber and Vincente Alcazar will be handling **Thongor** from now on. The series isn't going as well as Marvel has hoped. Despite the success of **Conan** and **Kull**, this third sword and sorcery entry is just hanging in there. // Roy Thomas has taken over the **Hulk**. Steve Gerber has inherited **Morbius** and **Son of Satan**, and Steve Englehart now will script **Kull**. Any one for grabbing at the brass

ring? // Marvin Wolfman, George Tuska and Vince Colletta are taking over **The Sub-Mariner**. Steve Gerber, Gil Kane and Joe Sinnott now run the **MARVEL TWO IN ONE** book, which features The Thing and a guest super-hero every issue. // Much to our delight, Ruth Buckler will be taking over the art chores on **FANTASTIC FOUR**. Joe Sinnott will remain as inker. Buckler is a disciple of Jack Kirby, the team's original illustrator. The book has been in a horrendous creative decline since Kirby left the book. John Buscema, John Romita and others have tried and failed to keep the book interesting. We hope Buckler has more success. // Mike Ploog will be returning to illustrate **WEREWOLF BY NIGHT**. Gerry Conway will write **WORLDS UNKNOWN** (starting with an adaptation of 'The Day of The Triffids"—why we don't know). Jon Heck and Mike Royer will now illustrate **Ka-Zar**. // Ron Thomas and Jack Sparling are embarking on a new **DRACULA**

It's a bird ... It's a plans ... It's Superman (in Chinese)! The first issue of the Chinese-language **Superman** made its appearance in New York City's Chinatown recently and was promptly discovered and purchased by TMT's round-eyed publisher Larry Brill.

The comic, a Hong Kong import dated July 15, 1973 and labeled volume one, number one, is an outwordier Brill a whole 30¢. It sells in Hong for one Hong Kong dollar (20¢ as of September 17).

The cover is in full color with a Chinese logo for **SUPERMAN** and also Chinese title logos. On the interior pages, printed in black and white, the traditional Superman logo and English title appear. In another oddity, the Comic Code Authority's Seal of Approval was printed on the cover—upside down and inside out! That may or may not say something about Chinese printers—or the Comics Code.

The stories are, alas, all reprints of earlier American tales, but the book rates as an interesting novelty just the same. It's available at your local Chinese comic book store. There's one in every neighborhood.

adaptation; It will be serialized directly from Bram Stoker's novel. (Thomas has great talent for keeping adaptations close to the originals). It will be appearing in their **DRACULA LIVES** book; Meanwhile, Gerry Conway will be writing some **DRACULA** tales for that book, too.

Over at National, Jack Kirby has just been taken off **THE DEMON** and **MISTER MIRACLE**. For those of you following Big Barda and Scott Free, they marry in the last issue of **MISTER MIRACLE**. Kirby, meanwhile, will be getting two new titles. The concepts are being jealously guarded at National. // Meanwhile, Joe Kubert is plotting and writing a new jungle feature called **RIMA**. The scripts will be illustrated by Nester Redondo, generally regarded as the best of the Filipino artists. The book is scheduled for early spring release. For those of you unfamiliar with Joe Kubert, he writes and draws National's **TARZAN** adventures and back in the 1950's he wrote and drew **TOR**, a highly regarded jungle adventure series. // Those of you looking forward to the new Jack Kirby/Joe Simon team-up on **SANDMAN** will have to wait until late December. National must be planning to push it as a Christmas item. // Ramona Fradon, for years the artist on **AQUAMAN**, will be returning to illustrate the character. The new stories will be written by Steve Skeates, who has written some of the best scripts the Sea King has ever had. The new **AQUAMAN** tales will be featured in **ADVENTURE**. Paul Levitz over at **THE COMIC READER** reports that the Spectre will be continuing in **ADVENTURE COMICS** on a "temporarily permanent basis." What that means, we don't know. We do know, however, that Captain Fear will disappear from the book after issue #433. Meanwhile, Mike Fleisher will handle **BLACK ORCHID** until creator Sheldon Mayer recuperates. // Julie Schwartz is the new editor on **SUPERGIRL** and **WONDER WOMAN**. The last title has had a half-dozen editors in the last two or three years. It would have been dead a long time ago if it wasn't such a valuable licensing character. The book hasn't shown a profit in years. Meanwhile, Murray Boltinoff takes over **LOIS LANE**. // C.C. Beck is apparently never going to return to Captain Marvel. We heard from him in late September, and he says National still hasn't bothered to contact him.

Getting away from the lunacy of the comic book industry, we'd like to point out two interesting new items that will be ready about the time you read this. Silver of **DYNAPUBS** which produces **VINTAGE FUNNIES**, **FAVORITE FUNNIES** (both weeklies), and **THE BUYER'S GUIDE**, a bi-weekly, will now be adding **FLASHBACK**, a new monthly.

FLASHBACK will be a magazine reprinting complete issues of Golden Age comic books, starting with **DAREDEVIL BATTLES HITLER**. We believe that Alan Light, head man at **DYNAPUBS**, is picking up and printing any old comic book whose copyright has expired. Also slated for future issues will be **USA #1**, **PLASTIC MAN #1** and others. The price is $3, an incredible rip-off if you want our opinion. But there just doesn't seem to be another way to pick up these old comics if you want them. The address is **DYNAPUBS**, RR #1, Box 200, East Moline, Illinois. Write for further information as subscriptions will be offered.

Also new is a unique little item from an outfit called THE HALLMARK MINTING SERVICE. They've recently issued a **SPIDER MAN** coin, in brass, and one-and-a-half inches in diameter. We've seen the coin and can vouch for the quality of the workmanship. Plans are for **HALLMARK** to issue a multitude of coins of the super-hero ilk. We also know about some secrets. And, as we've said, the coins we've seen so far are pretty neat. A **HULK** coin should be ready as you read this. □

MONSTERS THAT REALLY WALK!

(A) BRONTOSAURUS ($3.50 plus 50¢) (B) IGUANODON ($3.50 plus 50¢)

(C) DIMETRODON ($3.50 plus 50¢) (D) TYRANNOSAURUS ($3.50 plus 50¢)

(E) STEGOSAURUS ($3.50 plus 50¢) (F) ANKYOSAURUS ($3.50 plus 50¢)

(G) STYRACOSAURUS ($3.50 plus 50¢) (H) TRICERATOPS ($3.50 plus 50¢)

Now available! Mechanical walking prehistoric model kits! Each of these fantastic model kits are easy to assemble, an authentic reproduction of a prehistoric monster, and each kit contains a wind up motor so your model is able to walk!

Each realistic model kit is 1/48th scale and costs only $3.50 each plus 50 cents for postage and handling. Get them while they last. Wouldn't it be great to have these monsters walking around your room doing battle with each other? Get them now, before they walk away!

The Monster Times Bookshelf
P.O. Box 595, Old Chelsea Station
New York, New York 10011

Please send me the following model kits. I enclose $3.50 plus 50¢ for each model ordered. (New York State residents must add 7% tax.)

__ (A) BRONTOSAURUS __ (E) STEGOSAURUS
__ (B) IGUANODON __ (F) ANKYOSAURUS
__ (C) DIMETRODON __ (G) STYRACOSAURUS
__ (D) TYRANNOSAURUS __ (H) TRICERATOPS

NAME.....

ADDRESS.....

CITY.....

STATE..... ZIP.....

TMT MONSTER ID BODY TAG

What would happen, if while walking casually through Transylvania, Count you-know-who administered his favorite bite? No doubt your corpse would be ready for The Grim Reaper. But where would he send it?

Or say you were caught in Tokyo during an attack by Godzila or Rodan? Where would they send your body after they had dug it out of the rubble?

Always doing their part, THE MONSTER TIMES now presents the TMT MONSTER IDENTIFICATION BODY TAG. This 24 karat Gold-Flashed Tag saves you the trouble of identifying yourself. Now, when any monster is crass enough to attack and destroy you, the local constables will know exactly where to send your remains.

The TMT MONSTER ID BODY TAG is big enough for four lines of information (like your name, address, city, state, zip and telephone number) and comes complete with a 29" chain, so you won't need rope to hang yourself should that day ever come. And if you'd rather not put your name on the tag, you're welcome to imprint anything YOU want. But remember, there might come a day when you'll need that identification. We all know how unpredictable monsters can be!

TMT MONSTER ID BODY TAGS are only $2.50 each, or two tags for $4.00.

The Monster Times Bookshelf
P.O. Box 595, Old Chelsea Station
New York, New York 10011

Dear Monster: Please send me _____ Tag(s) with the following message(s). (NOTE: Maximum (4) lines allowed with (15) letter spaces per line. When ordering more than (2) tags, additional messages should be printed on separate sheet of paper and mailed along with order. Please print clearly.)

I enclose $2.50— or $4.00 (postpaid)

Tag #1

Tag #2

CON-CALENDAR

THE CON-CALENDAR is an exclusive feature of TMT. Across the country, comic nuts, sf fans, monster freaks and the like are constantly gathering to buy, sell, trade, collect and listen to speeches. As with most gatherings of fans, the conventions often border on the insane, but the people are friendly and there's always a good chance you'll pick up some rare item for your collection. And they're great places to meet people—famous, infamous and plain unknown.

If you've never been to a "con," we highly recommend you try one. They vary in size, emphasis, and quality, of course, but they're all fun to attend. We at TMT will do our part by keeping you informed of all upcoming cons.

DATE	CONVENTION	LOCATION	PRICE	FEATURES
Nov. 18	COMIC BOOK MARKET Phil Seuling 321 Avenue Z Brooklyn, New York	THE HOTEL McALPIN New York City	$1 at the door	COMIC BOOK DEALERS DISPLAY No special guests
3rd Sunday every month	NOSTALGIA 4 Church Street Waltham, Mass. 02154	Howard Johnson Motor Lodge	75¢	comic books, pulps, toys, movies, auctions
November 23-25	FILM-CON 2 P.O. Box 74606 Los Angeles, Calif. 90004	HYATT REGENCY HOTEL Los Angeles, Calif.	$10 for all days; $5 per day. Children under 15— $3 for all three days.	Special "Big Bug" movies of the '50's plus Forry Ackerman, Roger Corman, Kirk Alyn and others.
January 4-6	CREATION Adam Malin 16 East 2nd St. Freeport, N.Y. 11520	BILTMORE HOTEL New York City	$2 a day at the door; $4 for all three days in advance.	SURPRISES GALORE!!!
February 15 to 18, 1974	INTERNATIONAL STAR TREK CONVENTION P.O. Box 3127 New York, N.Y. 10008	AMERICANA HOTEL 52nd Street and 7th Ave. New York City	$4 for all 4 days in advance. $3 for non-attending membership	Enterprise Crew as guests. Large dealers room Costume Parade
1st Sunday every month	HOLLYWOOD COMIC CON 636 N. Citrus Ave. Hollywood, Calif. 90036	HOLLYWOOD WOMAN'S CLUB Hollywood, Calif.	$1, 50¢ under 12	feature films, cartoons & lots of tradings and guests

FREE STAR TREK PRICE LIST!
Al Shuster, P.O. Box 95
Old Chelsea Station, New York 10011
We Buy & Sell Comic Books.

MONSTER TIMES BACK ISSUES!

Okay, gang, here's your once-in-a-lifetime [well, not exactly, but. . . . .] chance to pick up some rare and valuable back issues of THE MONSTER TIMES, the first newspaper of horror, science fiction and fantasy. WE've got issues on everything—just look at our gallery of gory delights—enough to scare even the most fearless reader. And don't forget, each issue contains a giant color centerfold, suitable for framing or hanging on your crypt wall to cover up the holes or even for wrapping fish.

TMT #1, COLLECTOR'S CLASSICS, $2. Our special premier issue containing part one of "The Man Who Saved Kong," NOSFERATU, DER GOLEM and METROPOLIS, plus included is a Basil Gogos/Jon Frankenstein color poster and Wrightbro's NOSFERATU comic strip.

TMT 2, SPECIAL STAR TREK EDITION, $2. Our first all STAR TREK edition, featuring the "Star Trek Saga," interview with William Shatner, profile of Leonard Nimoy and articles on Gene Roddenberry, Alex Gray, Monster's Star Trek color centerfold, STAR TREK comics and "Space-man of the '80's."

TMT 3, GIANT BUGS ON THE MUNCH, $1. Filmbook of bug classic, THEM, "Bugs in the Cosmos" by Mark Wolfman, "The Empire of the Ants" by H. G. Wells, a Rob Buckley comic strip and a color centerfold of "The Gargantuan Hall". Also a giant KONG color poster and part two of "The Man Who Saved Kong."

TMT 4, BRIDE OF FRANKENSTEIN, $1. Filmbook of the classic BRIDE OF FRANKENSTEIN, review of THE PULPS, article on GREEN LANTERN/Green Arrow, fan page, comic strip and a color centerfold poster, Roger Corman meets Edgar A. Poe, "Dracula Goes To Court," and the worst films of 1971.

TMT 5, CREATURE" FEATURED, $1. Filmbook and giant color poster of THE CREATURE FROM THE BLACK LAGOON, interview with TARANTULA director Jack Arnold, Forrest Ackerman's new movie museum, movie Jeff Jones comics and an article on ESQUIRE's hip comic stories. Not to mention "Mushroom Monsters."

TMT 6, ZOMBIES ON PARADE, $1. Features a zombie film survey, "Zombies in the Comics," THE ASTRO ZOMBIES, THE OMEGA MAN, a Dan Green comic strip, Basil Gogos/Jon Gibson's BABTIME STORIES, NIGHT OF THE LIVING DEAD and a zombie color centerfold. You'll never want to see zombies again...ever.

No. 7, GODZILLA. The king of the monsters gets his own issue, complete with giant centerfold and articles on "Godzilla's Hong Kong Commercial for Volkswagen, 'King Kong Escapes' Model Kit Awards, Mushroom Monsters, Hot Prints, rare, public domain by Gray Morrow and more

TMT 8, HAMMER HORRORS. Filmbook and color centerfold on Hammer's HORROR OF DRACULA. A "Hammer Horror History", "The Hammer Heritage," the complete Hammer checklist, terror toys in London, Hammer's beautiful ladies, reviews of HORRORS, and DRACULA. All Hammer, All Horror!

TMT 9, SCI-FI SPECIAL, $5 Our largest sold out first science fiction issue. Contains a filmbook and color centerfold on THIS ISLAND EARTH, science fiction in the Comics—THE SPACE GIANTS, article on Buster Crabbe, and "The Making of 2001: A SPACE ODYSSEY". Get 'em while they last!

TMT 10, EXCLUSIVELY E.C., $2. All E.C. comics, the greatest horror comics of them all. Interview with Bill Gaines and Al Feldstein, a look at the Crime Comics, the MAD universe, a HORROR LIBRARY OF THE 1950's, review of SPACE ODYSSEY" Get 'em while they last!

TMT 11, PLANET OF THE APES, $1. Filmbook and centerfold on PLANET OF THE APES, the first apes movie. Also includes CONAN, the Barbarian, Jeff Seymour, behind the scenes on PLANET OF THE APES, preview of WILLARD, THE MOST DANGEROUS GAME and a special rat comic strip.

TMT, 12, GORGEOUS GORGE, $1. Filmbook and color centerfold on GORGO, review of Sieroksi's HISTORY OF COMICS, more Blood Reviews, interview Seymour, behind the scenes on PLANET OF THE APES, preview of WILLARD, THE MOST DANGEROUS GAME and a special rat comic strip.

TMT, 13, SPECTACULAR SPIDER-MAN, $2. An interview with Spidey's artist and writer, Spectacular Man's most monsterous villains, Dr. Pretzil's fanzine reviews, still more Blood Reviews, a look at the comic con phenomenon, still more Seymour and a special Spidey color centerfold by Kane and Orlando.

TMT, 14, WICKED WOLFMAN, $1. Features a filmbook and color centerfold of WOLFMAN, article on comic's chauvinist pig, THE PHANTOM, GODZILLA, "Behind the Scenes at a Monster Mag," review of SCIENCE FICTION FILM, CONQUEST OF THE PLANET OF THE APES and an interview with Peter Cushing.

TMT, 15, VALLEY OF GWANGI, $1. Filmbook and centerfold on THE VALLEY OF GWANGI, an interview with Alfred Hitchcock, "Vampires in the Comics," preview of BLACKULA, THE PLANT MONSTERS, review of HPL magazine, Godzilla's own fanzine, rare public domain stills and "CHILDREN SHOULDN'T PLAY WITH DEAD THINGS."

TMT 16, GODZILLA FOR PRESIDENT, $1. Our spectacular issue featuring the story that Godzilla is running for president, with a color centerfold to match. Also included are articles on MIGHTY JOE YOUNG, COUNT YORGA and still more PLANT MONSTERS. An interview with Vincent Price, and "Comics Go to College."

TMT 17, SUPER SCIENCE FICTION, $1. Filmbook and color centerfold of FORBIDDEN PLANET; review of FLASH GORDON HERITAGE, THE MYSTERIANS, behind the scenes at the latest apes movie, SF TV GUIDE, preview of ASYLUM, interview with Rod Serling and review of the ex' WORLD COIN.

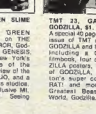
TMT 18, PIEDRAS BLANCAS MONSTER, $1. Filmbook and color centerfold on the classic IT! MONSTER OF PIEDRAS BLANCAS, Willis O'Brien's missing monsters, preview of DRACULA A.D. 1972, "When Monsters Rated the Movies," Perry Rhodan, a Gemini Man, Final Annual Monster Fan and King Kong comics.

TMT 19, TERRIFYING TARANTULA, $1. Filmbook and color centerfold on TARANTULA, article on Dr. Death and Dr. Shock, the return of E.C. comics, "Heroines in the Comics," Jeff Trim round up, review of some recent monster movie campaigns, and some really repulsive comics.

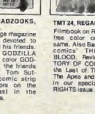
TMT 20, STILL MORE S-F AND STAR TREK, $1. Our third s-f issue contains a 12 page STAR TREK pullout, which includes our always classic "Keep On Trekin'" poster, STAR TREK filmography, STAR TREK Valley Fanes, review of the STAR TREK bantam and Mr. Spock model. Also FU MANCHU.

TMT 21, THE TOTAL FRANKENSTEIN, $1. Filmbook on 1931's FRANKENSTEIN, a complete FRANKENSTEIN filmography, an article on Cecile Fransenstein, "The Other Frankenstein," interview with Glen (Frankenstein) Strange, "Frankenstein in the Comics," and a color centerfold of all the FRANKENSTEINS of like movies.

TMT 22, GREEN SLIME BLUES, $1. Filmbook on "GREEN SLIME", article on THE VAULT OF HORROR, Godzilla vs. Ghidrah, GENESIS, article on New York's CREEP, results of the Monster Poll, review of the KLINE PORTFOLIO, and a trip to the Amicus studios. Also, the unreleased Mt. MONSTERMORE. Seeing is believing!



TMT 23, GADZOOKS, GODZILLA, $1. A special 24 page magazine issue of TMT devoted to GODZILLA and his friends, including a GODZILLA filmography, rare GODZILLA posters, the friends of GODZILLA, Tom Sutton's super comic strip RAT! and more on the Greatest Beast in the World, Godzilla.



TMT 24, REGAL RODAN ($1) Filmbook on RODAN with a color centerfold of the same. Also Basil Wolverton comics, THEATRE OF BLOOD, Review of HISTORY OF COMICS vol. 2, the last of The Planet of the Apes and much, much more in our special BILL OF RIGHTS issue.

TMT 25, THE FANTASTIC FLY, $1.00. Loading off with a double filmbook on THE FLY and THE RETURN OF THE FLY and a Fly centerfold. Also articles about **CAPT. MARVEL's** creator, C.C. Beck and **BROOM-HILDA's** Russell Myers, comics and movies, Famous Monsters and more WOLVES ON WHEELS. A fantastic mixed bag issue.

TMT TV SCI-FI SPECIAL SALUTE, $1. Our special 40 page magazine devoted to STAR TREK and the best TV SF. Six color STAR TREK Posters, the 1972 STAR TREK Con, The OUTER LIMITS, LOST IN SPACE, U.F.O., STAR TREK comics, STAR TREK cast of characters, and four stories on the STAR TREK cast of characters.

TMT #26 DESTROY ALL MONSTERS! $1. Our fabulous DESTROY ALL MONSTERS issue, featuring filmbook and centerfold. Also included are exclusive shots on the STAR TREK cartoon, articles on Superman's Metropolis Museum, Wax Museum, New York Comicon, hot skills, horror in the media and Rondo Hatton.

THE MONSTER TIMES #27, VAMPIRES' PARADE, $1. Our special all-vampire issue, featuring Forgotten Vampire Classics of the Screen, an article on The Decline and Fall of Bela Lugosi, a Neal Adams vampire centerfold, review of the Dracula Museum, and the long-awaited Jean Franco COUNT DRACULA. Also: Esteban Maroto article.

TMT #28, HUNCHBACK SPECIAL, $1. A special on Lon Chaney/Hunchback issue with centerfold puppet of the Hunchback, an article and illustrations on Chaney's make-up technique. Also, PLASTIC MAN, Vanda D'Amato's BLACK SCORPION, new Hammer releases and the WAX MUSEUM.

DON'T MISS OUT!

★

ORDER YOUR COPY OF TMT TODAY!

THE MONSTER TIMES, P.O. BOX 595, Old Chelsea Station, New York, N.Y. 10011

Please send me these super collector's items as soon as possible . . . If not sooner! (Note: If you want your back issues sent via 1st Class Mail, please enclose an additional 35 cents per issue ordered.)

___ No. 1 ($2.00)	___ No. 14 ($1.00)	___ No. 22 ($1.00)
___ No. 2 ($2.00)	___ No. 15 ($1.00)	___ No. 23 ($1.00)
___ No. 3 ($1.00)	___ No. 16 ($1.00)	___ No. 24 ($1.00)
___ No. 4 ($1.00)	___ No. 17 ($1.00)	___ No. 25 ($1.00)
___ No. 5 ($1.00)	___ No. 18 ($1.00)	___ No. 26 ($1.00)
___ No. 6 ($1.00)	___ No. 19 ($1.00)	___ No. 27 ($1.00)
___ No. 11 ($1.00)	___ No. 20 ($1.00)	___ TV Salute ($1.00)
___ No. 12 ($1.00)	___ No. 21 ($1.00)	___ No. 28 ($1.00)
___ No. 13 ($2.00)		

TOTAL ENCLOSED $____

NAME_____

ADDRESS_____

CITY_____

STATE_____ ZIP_____

SUBSCRIBE OR DIE!

"I WOULDN'T BE CAUGHT DEAD WITHOUT A COPY OF THE MONSTER TIMES!"

Even if you're still among the living, you won't want to be caught without one either. Not only will a subscription to **THE MONSTER TIMES**, the world's first and only newspaper of Horror, Science Fiction and Fantasy, immediately improve your social status but will put you **"in the know"** about all the latest horror happenings in film, comics, theater, and every other area where monsters rush in. **THE MONSTER TIMES** has also been acclaimed for its near-miraculous healing powers, has cleared up innumerable cases of acne **(several cases arrived just today!)**, has made weak men strong and strong men stronger, and has irrevocably altered the face of civilization-as-we-know-it. Why, we couldn't even **make** such claims if we had any intentions of backing them up!

So don't leave yourself in the lonely lurch of ignorance and fear. Join the ever-growing cult of satisfied **MONSTER TIMES** subscribers who've found their way by the quick and easy fascinating, fantasy-and-fact-filled issue delivered to their door. Just fill out the coupon below and join our friend the Frankenstein Monster in making this world a safer place for monsters ... and do it today—our friend isn't noted for his patience!

advertise comics or stills or pulps, etc. or for anything else, provided it's in good taste! Subscribe! ... Subscribe!

THE MONSTER TIMES , P.O. Box 595, Old Chelsea Station, New York, New York 10011

I think THE MONSTER TIMES is just what I've been looking for! Enclosed is $.....

☐ $6.00 for 12 issues. ☐ $11.00 for 24 issues. ☐ $20.00 for 52 issues.

☐ $12.00 for 24 issues (min. Canadian order) ☐ $20.00 for 24 issues (min. Foreign order)

As a new subscriber (for a sub of one year or more), here's a 25-word ad, to appear FREE of charge in Fan-Fair as soon as possible.

.....

.....

.....

.....

Name.....

Address.....

City..... .....

State ..... Zip.....

Please allow a few weeks for your subscription to be processed.

The Monster Times SECRET SOCIETY

For months now, we've been telling you how membership in THE MONSTER TIMES SOCIETY guarantees you protection from monsters, regardless of their race, color, creed or sex. Thousands of you faithful readers have answered the call and joined the Society.

Well, now we are proud to announce that THE MONSTER TIMES SOCIETY has become THE MONSTER TIMES SECRET SOCIETY. Because of the radical increase in monsters (and their ability to menace you and your loved ones), we've discovered that only by making the Society a clandestine operation can we continue to offer you the protection you desire.

In keeping with this policy, every member of the SECRET SOCIETY will receive a MONSTER TIMES SECRET SOCIETY DECODER, which enables you to read the specially coded messages appearing in each and every issue of THE MONSTER TIMES. These coded messages will be decipherable only to members armed with the Secret Society decoder. The messages will bear important tidings of upcoming issues and other relevant missives.

If you're not a member of THE SECRET SOCIETY, remember that along with the decoder you will be getting the following goodies:

* A TMT SECRET SOCIETY membership card
* A TMT SECRET SOCIETY membership certificate
* A TMT button

All this, plus the decoder will be winging your way—in the utmost secrecy, of course—as soon as we get your $2 in check, cash or money order. And for all you present members of the TMT SOCIETY, your decoders will be coming in the mail any day now.

So join the TMT SECRET SOCIETY this minute. You simply can't afford to miss the coded message printed in this issue. Besides, if you aren't already protected from monsters, you're in deadly, mortal danger, and only we can help you.

THE MONSTER TIMES SECRET SOCIETY
P.O. Box 595, Old Chelsea Station
New York, N.Y. 10011

Dear SECRET SOCIETY,

Please enroll me in the new TMT SECRET SOCIETY as soon as possible. I understand that I will receive my Secret Society decoder, membership card, membership certificate and TMT button in a plain, brown wrapper, so no one will know. I pledge to keep the secrets of the TMT SECRET SOCIETY in the strictest confidence. I enclose $2 for each SOCIETY membership.

NAME .....

ADDRESS .....

CITY ..... ZIP .....

STATE.....

Now you can keep your copies of THE MONSTER TIMES in comfort for the rest of their unnatural days. Now available from THE JESSE JONES BOX COM-PANY are custom designed "Monster Boxes" to protect your copies of TMT from wear and tear. These study boxes will hold 26 issues of TMT and are trimmed in red simulated leather with an elegant gold trim and THE MONSTER TIMES emblazoned right on the spine. Durable and washable too. Only $4.25 per box, three for $12.00. Order your "Monster Box" directly from : THE JESSE JONES BOX COMPANY,

THE MONSTER BOX, c/o Jesse Jones Box Corp., Dept. TMT, Phila. 19141.

Please rush me my Monster Timey "Monster Box." Enclosed is my check/ $4.25. Hurry I can't wait!

NAME .....

ADDRESS .....

CITY .....

STATE .....

ZIP .....

the Monster Fan-Fair

THE MONSTER TIMES FAN FAIR is another reader service of MT. Care to buy, sell or trade movie stills, old comics or tapes of old radio programs? Or maybe buy or advertise a fan-produced magazine? An ad costs only 10 cents per word (minimum, 25 words).

Make all checks and money orders payable to THE MONSTER TIMES AND MAIL YOUR CLEARLY PRINTED OR TYPEWRITTEN AD ON THE COUPON BELOW TO : THE MONSTER TIMES, Box 595, Old Chelsea Station, New York, N.Y. 10011. We reserve the right to refuse ads which would not be deemed appropriate to our publication.

Please include your name and address in the word count.

Dear Monster Times Readers:
Please do not order any items from THE OLD ABANDONED WAREHOUSE. The ads running for THE OLD ABANDONED WAREHOUSE in back issues of THE MONSTER TIMES are no longer valid.
If you have a complaint for unfilled orders on THE OLD ABANDONED WAREHOUSE, please forward it to us immediately. Thank you, THE MONSTER TIMES.

SPACE AND TIME, fandom's longest running fiction-zine, featuring horror/fantasy/science fiction art and stories. 50¢ each, 6/$2.50, from Gordon Linzner, 83-10 118th St., Apt. 4-M, Kew Gardens, N.Y. 11415.

STAR TREK soundtrack recordings. Horror, SF, Comedy movie recordings. All on cassette tapes. Send SSAE for lists. Please specify category desired. Send to SOUNDTRACK RECORDINGS, P.O. BOX 444, Novato, CA 94947.

Selling comic books, pulps, playboys, horror magazines, E.C.'s, big little books, Walt Disney, premiums, movie and serial pressbooks, lobby cards, posters, photos, etc. 1900-1974. Catalogue 75¢. Rosehill, Box MT1102, Flushing, N.Y. 11354.

WANTED—WANTED—WANTED! Old radio and comic premiums, to expand our museum of memorabilia, and the lore of 20th Century pop-art. Things like the BUCK ROGERS PISTOL, or a CAPTAIN MIDNIGHT DECODER RING...and all the rest of them! These things have a place in our history; and we have a place for them on our shelves. Please send description and condition of items, plus the price you're asking, to THE MONSTER TIMES MUSEUM, P.O. Box 595, Old Chelsea Station, New York, N.Y. 10011.

Pin-ups. Portraits. Press Books. Physique Poses. 50 years of Scenes from Movies. Pictorial Westerns. Horror, Musicals, etc. Movie Star News. 21 East 14 St., NYC. New York. come in person, Mon.-Fri. 1-6, Sat. 1-5.

MOVIE POSTERS — PRESS-BOOKS — STILLS. Actual posters used by movie theatres. Thousands of titles available. Horror and Science-Fiction specialties. Also suspense programs, star portraits, and monster magazines. Fantastic selection of old pressbooks back to early 1930's. CATALOG $1.00 (refunded with order). THE CINEMA ATTIC, Department 8 4 P.O. Box 7773, Philadelphia, Pa. 19101.

Wanted: any material dealing with the science fiction movie "The Day The Earth Stood Still." Original recordings, posters, pressbooks, or any film from the movie. Mike Taub, 18772 Bloomfield, Livonia, MI 48154.

KARLOFF!!! Guaranteed rare original movie photographs in category(s) Hitchcock, Lee Price, Japanese Monsters, Harry Houdini, "Frankenstein," or Tarzan. 2¼x3½ feet. $2.50 each, 4/$9.00, $10.00. 25¢ postage per order. Tabletop Lights, Box 5403, Austin, TX 78703.

Selection of horror film posters, stills, pressbooks, lobbycards, etc. for sale. Average prices, $1.00 for everything except stills and lobbycards at 50¢. Send 25¢ for brand new List #10 (Fall) to: Randy Palmer, 5720 2nd Street South, Arlington, VA 22204.

Warning: don't deal with Gothic Castle (CoF). The rats've owed me 9 issue, $5 subscription since 9-73. David Clark, Box 10 Burgess, U-oi-O, Eugene, Oregon.

STAR TREK/NIMOY FANS Limited supply of Nimoys LP album "LEONARD NIMOY THE WAY I FEEL...". Factory sealed. ONLY $5.25 postage paid. Mail orders to SCIENCE FICTION CINEMA, BOX 186, KEYPORT, N.J. 07735.

I WANT YOU ... TO TRADE WHAT HAVES YOU FOR OLD RADIO TAPES (REEL TO REEL). I HAVE INNER SANCTUM, LIGHTS OUT, ETC. JUDY HELTON / 2920 PARADISE RD/MODESTO, CA 95351.

Wanted: giant color poster of lady vampire exposing bloody fangs will pay up to $25.00; send to Jeff Humphrey, 5953 Megan Way, Sacramento, CA 95842.

Wanted: Early monster posters, books, films. Will pay fair price. Write: Stephen Cobb, Sneden's Landing, Palisades, NY 10964.

I buy horror films. Send a list of films and prices to Ron S. Aguilar, 6828 Birchwood Circle, Citrus Heights, CA 95610.

Wanted: TMT #7, #10 also FM #3,4,5. Send info to: "Ronnie", 536 "E", Apt. #1, Coronado, CA 92118.

Wanted: Information on Doc Savage and/or Curtis Ian clubs. Also old comics and pulps. Shawn W. Randall, RR, Quimby, IA 51049

I will pay 50¢ for all one dollar bills, no matter how old or what condition, John Capps, Lambdowns, Selma, AL 36701

HALF-HUMAN—Wanted photos, posters, anything from this Japanese movie about the abominable snowman. Send costs. SASE to: Coleman, 308 West Green #5, Urbana, IL 61801.

FOR SALE: Mint Condition Monster Times #7! Best offer accepted over $20. Box 411, NYC 10008. Hurry—Only 1 issue avail!

Accepting bids for F.F. #37-119 (majority v. good) and Sup. Fury 39-106 (all v. good) for one month. Bid: Don Fiato, 29 Olga Place, S.I., NY 10305.

Dear Mary: Though we are far away I think of you always, Happy Anniversary. Love, Ivan.

HELP—Send me all info. on comic books, movies, sci-fi and asst. data. DiDerrick, 6533 Ross, C.C.T., Potsdam, NY 13676.

Wanted: Marvel Comics. Pre-Super-Hero and Super-Hero. Send self stamped envelope to Tom Harding, 2853 Berkshire Bd., Cleve. Hts. OH 44118. Please state condition.

Wanted stills, lobby cards, movie posters from Creature of the Black Lagoon, Planet of the Apes and sequels. Roffman, 118 W. 79th St., New York, NY 10024.

Wanted: Trade for back-issues of The Monster Times in complete, good condition. A.C.C. member #477. Ronnie Wise, 915 Chanel Lane, Greenville, MS 38701.

Wanted: Issue #1 of FKRH and any other info on Harryhausen's films. Please write to Garry Park, 94-409 Uanii Place, Waipahu, HA 96797

Wanted: Any Japanese movie publicity material. Dave Stall, R#1, Orfordville, WI 53576.

Thousands of pressbooks, stills, posters, 16mm TV trailers. All on our favorite stars. Rush $1.00 for 30 page catalog to: Bill George, 5023 Frankford Ave., Baltimore, MD 21206

Wanted: Marvel and DC comics. Send list and price to Joel Mazey, 29 Norwood Circle, Iowa City, IA 52240.

Looking for issue no. 134 of Jimmy Olsen by Jack Kirby. Write to Larry Williams, 157 Lakeview Dr., Camdenton, MO 65020.

Wanted— Horror magazines, or horror newspapers. Write to: Doug Kershner, 9006 Kenet St., Washington, DC 20023.

Wanted—Old back issues of famous Monsters of Film and also plus back issues of Monster Times and old Spider Man comics. Joe Hendrickson, Rte 5 Box 433G, Issaquah, WA 98027.

For Sale: An original Joe Shuster drawing of Superman (15"x27"). Autographed by Siegel and Shuster. Inquiries welcome. Make offer. G.B. Goldstein, 1436C Euclid, Santa Monica, CA 90404.

For sale-comics-old and new-Low Low prices. Send self addressed stamped envelope to: Kevin Sexton, 372 Erlanger Blvd., North Babylon, NY 11703.

FORBIDDEN PLANET!! First time available. Full color (not the least bit red) 35mm film clip frames. Tired of those same old B&W studio productions? Ours' clips contain many of those great special effects seen in the completed film. Guaranteed scratchless, they come fully mounted. THESE ARE NOT DUPLICATES! 75¢ each, $13.00 for a set of 20 diff. Send 15¢ for list of scenes available. L. Austin, 5-11 University Pl., NYC 10003.

Wanted: "Man From U.N.C.L.E." paperback #13-16, 18, 20, 21. Also, magazines and just about anything dealing with "Man From U.N.C.L.E." television series. Send replys to Frank Aron Wasburn, Rt. 1, Box 431, Orting, WA 98360.

Wanted: old Superman comics. Arnold Miller, Rt. 1, Box 14, Canyon, TX 79015.

Wanted Back Issues of The Monster Times, Alex Webb, 1819 N.W. 3rd Place, Gainesville, FL 32601.

The 1d is here! 8x10 glossy still completely revealing the Disney created, FORBIDDEN PLANET creature. A rare hidden horror. $1.50 each. Plenty of copies available. Monhcovitz, Box 1410, Boston, Mass.

Wanted: FM #1-8, 11, 12, 19-30, 38. Also any Chris Lee material photos, etc. Jim Hamilton, Rt. 2, Box 878, Beaverton, OR 97005.

Wanted: Recent back issues and new Marvel and DC comics. Send price list to Jay Brantley, 306 4th St., Terrilton, AR 72852.

Molton Picture Memorabilia. Comics For Sale and Trade. Many Pre-1950 Golden Age Items. $1.00 Brings you One Year Monthly Listings. Nostalgia Collector, Box 186, Dolton, IL 60419.

Monster magazines and back number Marvel Comics lowest prices—Finest condition. No mailing charges. F.P. Delivery—S SIGNATURE REQUIRED. No substitutions. Write: Tom Molnar, 88 Clausen Road, Edison, NJ 08817.

Enclosed is $_____ for my _____word (minimum 25) classified ad.

NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP _____